



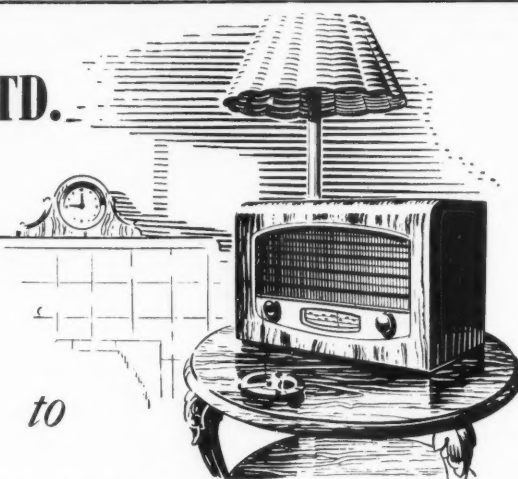
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# THE ARCHITECTURAL REVIEW

Volume 112 Number 669 September 1952



**The Cover** shows a stone lion which formerly guarded a park gateway and has now come to earth at Wolvercote, in Oxfordshire. On page 198 of this issue I. de Wolfe introduces a number of other lions, British and foreign, and writes of the pleasures of lion hunting. Lions, as he points out, are but one of the species of fauna represented in the vast collection of anonymous and unnoticed but often excellent sculpture with which we are surrounded, and to be aware of which is so great an enrichment of the life of the eye.

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**143 Henry van de Velde** The place of Henry van de Velde, who will be ninety next year, among the greatest of the pioneers of the modern movement has long been established beyond dispute. As is well known, he began as a painter; then early in the 'nineties the necessity of designing his own house if he was to have one in which he could bear to live turned him into an architect. This important event, and the significance of his contributions to *l'art nouveau*, have been discussed by Dr. Giedion in *Space, Time and Architecture*, for instance. In these extracts from his forthcoming memoirs (translated by P. Morton Shand) Van de Velde himself fills in the details of his life and career during the 'nineties. Among the things he describes are the overwhelming experience of seeing the hundreds of Van Gogh's paintings then in the possession of the painter's sister-in-law, his meeting with Bing and Meier-Graefe and the Paris exhibition which followed it, the building of his house 'Bloemenwerf,' and the Dresden exhibition of 1897.

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## Two Arts Centres

**156 Arts Centre at Arkansas Architect:**  
*Edward D. Stone*

**160 Museum of Art, Sao Paulo, Brazil**  
*Architect: Lina Bardi*

**165 Pimlico Squares by Gordon Cullen**  
The London square has in recent years been the victim of a standard treatment, involving railings, ornamental shrubs and bedding-out, which has nothing to be said for it except that it saves those responsible the trouble of thinking up anything else. But how should it be treated? The answer depends, as always in townscape, upon the circumstances of the individual case—which in this context means the proper character of the individual square. In this feature Gordon Cullen takes five actual squares, all in Pimlico, shows how in character they vary from ornamental square to domestic precinct, and suggests the right treatment for each.

**172 Bathroom Equipment by H. McG. Dunnett** Functional efficiency may be the main criterion in the modern kitchen, but the bathroom presents the designer with a rather more complicated problem, since it is (or should be) as much a place for the relaxation and restoration of the mind as for the ablution of the body. Remembering this, H. McG. Dunnett here reviews everything that goes into the modern bathroom, from floor- and wall-coverings down to such fittings as soap-racks and towel-rails.

**179 School at Whitstable Architects:**  
*F. R. S. Yorke, E. Rosenberg and C. S. Mardall*

**187 Natural Ice by G. E. Fussell** The use of ice for cooling drinks is all but three hundred years old in England, having been introduced by Charles II, for whom ice-houses were built in St. James's Park and at Greenwich; for two-thirds of that time an ice-house, in which was stored natural ice collected in winter from the ponds in the vicinity, was an almost universal adjunct to the country house of any pretensions. In this article G. E. Fussell traces the history of the use of ice in England from 1660 down to the present day; he describes the construction of ice-houses, the employment of ice for

cooling rooms (and even railway carriages), the great ice stores built in London in the nineteenth century, the Norwegian ice trade, and the early machines for the manufacture of ice.

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**The Author** G. E. Fussell is a Fellow of the Royal Historical Society. Has contributed historical articles to periodicals in Great Britain, United States, Canada, Russia and Germany. Retired in 1949 from the Ministry of Agriculture where the whole of his working life has been spent. Published work includes *The Exploration of England 1935*; *Farming Systems from Elizabethan to Victorian Days 1944*; *Village Life in the 18th Century 1947*; *The English Rural Labourer 1949*. *The Farmers' Tools 1500-1900* is to appear this autumn.

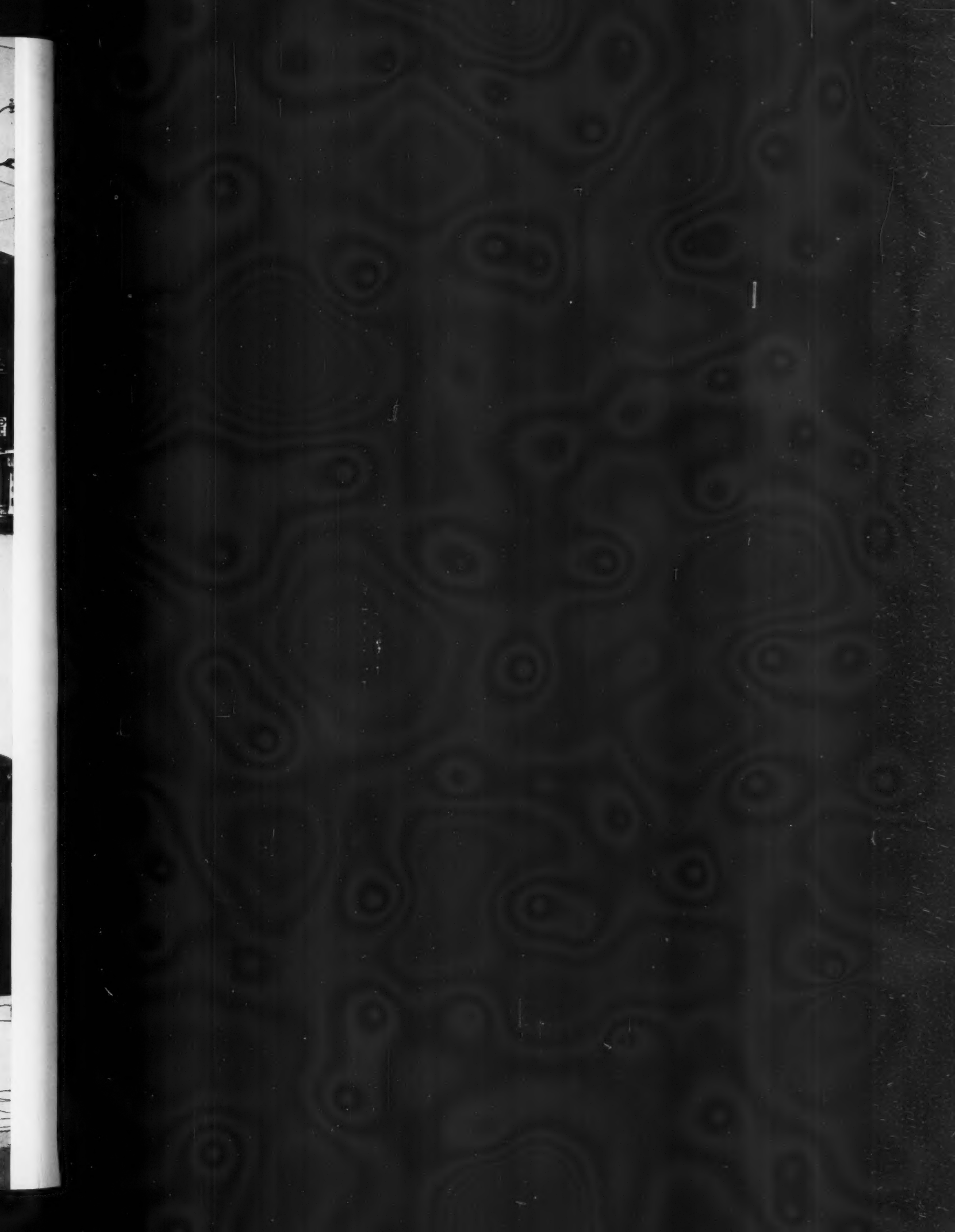
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FIVE SHILLINGS



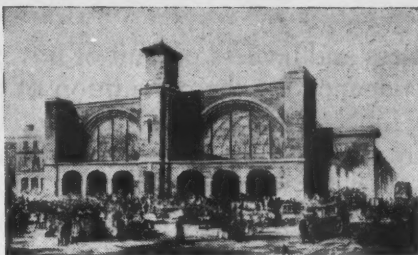








King's Cross, built to the design of Lewis Cubitt exactly a hundred years ago, is not only a railway terminus but a monument, the terminal monument to the whole chain of bridges, cuttings and viaducts that stretch austere from London to Edinburgh. And all we can see are chemists' shops, gown shops and hoardings behind which it rises neglected, its windows opaque with dirt and bearing patiently a rash of weak lettering. The centenary of the station, as the contrasting pictures opposite suggest, might well be celebrated by clearing the forecourt of buildings so as to reveal the base of the station standing on the ground, in all the simplicity and power of its design. The windows and glazed roof should henceforward be kept clean so that the great vaults will tell from the outside, as the engraving inset shows that they did when the station was opened. In the forecourt there could be shops—shops suited to the needs of travellers (in fact kiosks) but not arranged so as to obliterate the base of the building. Existing entrances to the Underground system would be preserved as staircases descending to the booking hall below.



## HENRY VAN DE VELDE

### EXTRACTS FROM HIS MEMOIRS: 1891-1901

**introduction by P. Morton Shand** Henry van de Velde, one of the pioneers of modern design, is now in his ninetieth year. He remained an active designer until past eighty, when he went to live in Switzerland where he has since been engaged on writing his Memoirs. Early this year he courteously offered to allow the preliminary publication of some part of them in *THE ARCHITECTURAL REVIEW*, and to complete whatever period of his life the editors cared to choose for the purpose. They gladly accepted his offer, and their choice fell on the years 1891-1901, the decade which covers the outset of his career, the formulation of his æsthetic philosophy, his earliest work and his first resounding success. It was this section of his autobiography, therefore, that he then asked me to translate from his French MS. Restrictions of space have compelled me to do so, though with his approval, in a rather condensed and occasionally even fragmentary form, which explains the interpolation of two short linking passages of my own.

Little by little Van de Velde has come to be recognized on the Continent as the true founder of the whole modern movement in architecture and design. What, however, is perhaps not so generally realized by the younger generation is that those who were its most forthright and notable exponents have revered him throughout as the first both to preach and to practise a revolutionary doctrine which, having since found universal acceptance, to-day seems an indisputable platitude. As an obscure young artist, poor, self-taught, without influence or other resources than his own indomitable faith and courage, unmoved by the furious denunciations of his 'barbarism', Van de Velde had proclaimed—this was in the early eighteen-nineties—the gospel which from then onwards he never ceased to reiterate: that it was the moral duty of the modern age to create a contemporary style of its own in sovereign independence of all past styles. Designers, he insisted, should be guided primarily by what reason tells them is neither unnatural nor abnormal, and consequently 'morally' justifiable; above all they must eschew 'fantasy' (hence Van de

Velde's stern rejection of *art nouveau* as a rootless and lawless pursuit of novelty for novelty's sake) since fantasy is the most insidious agency for the corruption of our natural taste. Ornament he conceived as the animating inflection of purpose or function, much as voice is of speech, and therefore inseparable from either. To those precepts he dedicated his life and work, and from them he has never swerved.

The radical transformation in the technique of painting which the Impressionists and other rebels against the imitative sterility of academism had achieved towards the close of the nineteenth century was the first, and for long the only sustained attempt to break free from a supine and stultifying bondage to the past. There are two facts of particular significance about Van de Velde's career. The first is that he began as a Neo-Impressionist painter. A painter he might have remained had he not come across the writings of Ruskin and Morris. Their apparently almost immediate effect on him was an abrupt change of outlook and activity; he never painted again. By 1890, when he declared 'there will be no place in the society of the future for anything which is not of use to everyone', it is clear that a fervent social moralist as uncompromising as either, but one destined to exert a far more direct formative influence, had already begun to grasp the nature of his own æsthetic mission. Yet although Van de Velde was the first craftsman on the Continent to take up Morris's work in Morris's spirit, and has always shared Ruskin and Morris's ethical repudiation of every style after Gothic, it would be a great mistake to regard him as their follower in any other sense. Impatient of their sentimental reversion to mediævalism and prim recoil from the present, he felt no dread of the machine provided it could be put into trustworthy hands. Essentially, realistically, a man of his own age he gloried in its technical achievements, and persistently voiced his passionate belief in the impending renaissance which would spring from their unprecedented artistic potentialities: a confession of faith he symbolized in 'Amo', an early volume of essays, like Adolf Loos a little later in 'Trotzdem', as the spectacle of Hyde Park in the month of May. And when he reviewed his life's work before the Swiss *Werkbund* in 1948 he closed his address exulting that there was a wider choice of beautiful and well-designed things in the world of to-day than at any previous period in history.

The second fact is that, though by blood and birth a Belgian, the most important and fertile years of his career were passed in Germany, where he lived and worked continuously from 1901 until the outbreak of the First World War in 1914. It was in Germany that, in the middle thirties, he had scored his first outstanding success; and Germany had been the first country to realize the implications of the revolution in design he heralded and to accept his leadership of this new movement. Within four years of the Dresden Exhibition of 1897 the enthusiastic support of the well-known German art-critic, Julius Meier-Graefe, and the direct influence of an enlightened patron of modern art, Graf Harry Kessler, had secured Van de Velde's appointment as an official at the court of the Grand Duke of Sachsen-Weimar charged with the duty of 'raising the artistic level of design' in the manufactures and handicrafts of that partly industrialized but still semi-feudal little duchy. There he began by setting up workshops in Weimar, the capital, where he taught skilled artisans drawn from its leading trades how to work to untraditional designs. These met with such growing favour at the annual Leipzig Trade Fair that the Grand Duke gave his consent to the creation of a much more ambitious undertaking. In 1907 Van de Velde opened the Weimar '*Kunstgewerbeschule*', the first to bear that name and the world's first comprehensive school of arts and crafts in which apprentices and student-pupils were trained concurrently in technique and design. His immediate successor as director was Gropius who, after amplifying the scope and reorganizing the teaching of this pioneering institution, renamed it the 'Bauhaus' and subsequently transferred it to Dessau. Moreover, the foundation of the Weimar *Kunstgewerbeschule* and Van de Velde's own dynamic personality were largely instrumental in calling the German *Werkbund* into being. At its inaugural meeting a year later he read a paper on 'Art and Industry'; and it was during the famous session at Cologne in 1914 that his fulminations finally defeated Muthesius's reactionary resolutions, which sought to disassociate the *Werkbund's* aims from the quest of a modern style and restrict its field to the encouragement of a neo-traditional *Heimatkunst* on the old arty-crafty lines.



The extent to which Van de Velde was imitated, rather than emulated, on the Continent between 1897 and 1914—sixteen years which saw a staggering change in the aspect of Central European towns and middle-class homes—might be compared with the rapid increase of Le Corbusier's international influence from the late nineteen-twenties onwards. But as Van de Velde was no self-publicist and little of a journalist what he persistently preached was far less known, or if known heeded, than the soaring prestige which, east of Paris, invested the vast and amazingly comprehensive body of work he produced as craftsman (book decoration, leatherwork, jewellery), industrial designer (furniture, wall-papers, textiles, cutlery, silverware, glass and china, culminating in later years with the decoration and furnishing of the first diesel-engined mail-boats on the Ostend-Dover service), and the architect of scores of large houses and villas, clubs, offices, shops, warehouses, theatres, art galleries, memorials and university buildings. Still, as quotations from them will show, his now almost forgotten essays are the indispensable key to an understanding of the inner nature of the sweeping metamorphosis he brought about almost single-handed: a transformation in the conception of form and decoration which was a necessary prelude to the Pride's Purge following hard upon it that the lean contemporary idiom of to-day continues to echo, even if less and less willingly.

For the host of minor decorative talents who hastened to exploit Van de Velde's example this new freedom in design more often spelt irresponsible caprice; few sincerely adhered to his high moral aims or were willing to accept his rigorous self-discipline. Yet widespread confusion of his work with theirs exists (particularly in the sickly Germanic version of *art nouveau* known as '*Jugendstil*'): a confusion one might liken to that between shadow and substance. Both being of the same narrow period, it is not easy to perceive at over half a century's distance from their genesis that what, superficially, seems a generic stylistic identity obscures a profound and vital difference. Most people confronted with illustrations of Van de Velde's pre-1914 designs to-day would probably describe them unhesitatingly as typical embodiments of *art nouveau*. Besides, there have been cases where critics can point to considerable discrepancies between a designer's works and his printed words; Gilbert Scott. I. was one pertinent example, Van de Velde, with far less reason, has sometimes been accused of being another. In the pages which follow he gives his own retrospective interpretation of his work as the expression of his basic principles, so readers will be able to judge for themselves.



1, bust of Henry van de Velde by Georg Kolbe, exhibited in 1913.

## Henry van de Velde

Up to 1891 the few bona-fide craftsmen who still eked out a precarious existence on the Continent gave no signs of shaking off the deadening torpor of their long creative frustration, and nothing had been produced in the field of design or decoration which could be held to presage an incipient trend towards emancipating either from the interminable imitation of traditional styles nineteenth-century artistic canons imposed. It was, however, in this year that Brussels saw the first things from Liberty's—small tables and cabinets lacquered in red and green, furnishing cretonnes, a little rustic pottery of peasant type—together with other equally unusual furnishing goods imported from England—such as Essex & Co.'s wallpapers and specimens of Benson's well-designed brass oil-lamps and sensible copper kettles—exposed in the Compagnie Japonaise's show-windows on the Rue Royale. These had delighted that small but discriminating section of the firm's customers who only went to buy tea

or pots of stem ginger and passed the counters which displayed a chaotic assortment of the shoddy merchandise a semi-industrialized Japan was busily dumping on the European market with the silent contempt they deserved. And 1891 is also memorable because that year, for the first time, *Les Vingts*<sup>1</sup> invited some of those artists who had broken with academism and turned to what would now be called industrial design to participate in their annual salon. Among the scanty exhibits sent in by these early pioneers were vases by Gauguin, plates decorated by Willy Finch (a painter who was already a member of the group), posters by Cheret, and some children's books illustrated by Walter Crane.

At *Les Vingts*'s salon of the following year the 'minor works'

<sup>1</sup> The group of twenty *avant-garde* painters and sculptors whose leader was that enlightened aesthete and energetic organizer Octave Maus. Vide *Trente Ans de Lutte pour l'Art*, published by Madeleine Maus after her husband's death, which gives a full account of the exhibitions and other activities of *Les Vingts*.

(this was the way people referred to them at that time) which made up the *Section d'Art Artisanal* included a splendid collection of *grès flambés* by De la Herche, cartoons for stained glass by Besnard, the sketch pattern for a piece of embroidery by Van de Velde, and reproductions of the work of Selwyn Image, Herbert Horne and Lucien Pissarro, the eldest son of Camille Pissarro, from current English art reviews, with a case containing some of Morris's finest Kelmscott Press books occupying the centre of the room.

One day in the summer of this year (1892), when I was at work in the old barn I had turned into my studio at Calmpthout, I took up the cartoon for my embroidery design and began to ponder whether I could not perhaps carry it out myself and some other sketches for needlework as well. Then I remembered that the wife of an uncle of mine had been taught embroidering by her father, a man famous for his skill in Ghent who had rigidly stuck to the old and now discarded professional rules of his craft until the loss of his few remaining patrons forced him to emigrate to South America. The uncle in question, a retired sea captain who had spent his life under sail, had often asked me to go and stay with him in the villa he had just built for himself at Knocke, near Ostend. So I wrote to ask whether my aunt would be willing to show me how to embroider my design, and if so could I come and live with them while working on it. Being childless they rather dreaded the loneliness of their first winter in the new house and therefore welcomed my proposal; my aunt added that she would gladly lend me her help. Accordingly, after procuring a tapestry frame and the necessary materials, I left 'Vogelenzang,' a house at Calmpthout in the 'Campine' north of Antwerp belonging to my married sister, where I had been living, about mid-October and transferred my belongings to their home at Knocke. But once we set to work there it did not take me long to realize that, as my aunt clearly needed very little active assistance from myself, my own participation would be reduced to a modicum of general supervision.

This embroidery of mine represented Angels Keeping Watch over a new-born child, and the angels were robed in the same sort of simple gowns as little girls wear in Belgian villages when they take their first communion, only instead of being white these ranged in colour from light crimson to purplish red. They were grouped kneeling in a protective circle round an infant lying asleep on the short, close turf of a grassy orchard spreading before them. Behind their backs stood a clump of venerable trees, and where the sunshine had filtered through the dense foliage this sombre green carpet was patterned with patches of vivid light. The general effect was harsh, even crude. Madeleine Maus has described the design as:

'archaic in style and feeling . . . conceived and executed



2, Van de Velde's embroidery of Angels Keeping Watch over a Sleeping Child, referred to by him in his memoirs.

in the Neo-Impressionist technique Van de Velde, then still a painter, had continued to use in his pictures.<sup>2</sup>

Since its theme and setting, the figures and their composition, were alike handled without any regard to prevailing conventions the cartoon could hardly have failed to bewilder my aunt and uncle. But a man who has steered his three-master through the mountainous seas off Cape Horn can respect the promptings of an adventurous spirit, and he was therefore much less shocked by my startling liberties of treatment than she was. My aunt, who had longed to show off her dexterity in all sorts of complicated stitches, was bitterly disappointed with the simple technique, known as 'application,' I had chosen; up to the very last she hoped against hope that I would at least allow her to provide the kneeling angels with their traditional wings and haloes. However, as the work slowly progressed I noticed her appreciation of the stark decorative power of this primitive form of tapestry began to increase, and by the time it was finished she was ready to admit she had underrated its potentialities. We worked in the window-bay of the large second-floor room I occupied. Sitting opposite her, with the frame mounted on trestles between us and the horizon stretching to infinity before me whenever I looked up, I used to try to guess in which part of the world my destiny would lie and what it would be like; for during those uneventful days the problem of my future career was never absent from my thoughts. Meanwhile my aunt would once again be telling me the same old story of the adventure which had set the course of her life: a story beginning with the sudden death of her father in Peru, when she found herself utterly alone in the world and thrown on her own resources in a strange country. Although all that had happened long years ago she never tired of enlarging, self-pityingly, on the privations and ill-treatment she was forced to endure until she providentially met my uncle. The romantic imagination she kept perpetually refreshed with the naiver kind of sensational fiction still derived keen retrospective pleasure from describing the details of her 'abduction' by the young sea captain, her saviour and hero, who had in this way become her husband. I listened patiently, sometimes indulging her with a show of compassion, which was all she really asked for. That winter was long, but mild and very misty. For weeks at a time the only reminder of the sea's presence was the continuous murmur that rose from its invisible waves.

Little by little I came to the conclusion that the reason why the fine arts had fallen into such a lamentable state of decay was because they were being more and more exploited by self-interest or prostituted to the satisfaction of human vanity. In the form of 'easel pictures' and 'salon statuary' both were now being executed as often as not without the least regard to their eventual destination like any other kind of consumer goods. It seemed clear, therefore, that the old, relatively frank and straightforward transactions for the sale and purchase of an artist's work might soon give place to the odious modern machinery by which commercial publicity hoodwinks the public over the quality or value of whatever it is paid to advertise. Thus in the not far distant future we could expect to find genuine works of art insidiously branded with the same sort of mendacious descriptions and fictitious valuations as ordinary mass-produced merchandise for household use. Unscrupulous dealers willing to risk the initial outlay required would then be able to promote whatever smart and sufficiently talented young art students they happened to fancy to the eminence reserved for those arrogantly self-opinionated 'artistic celebrities' whose pronouncements are sycophantically recorded by the Press.

<sup>2</sup> The pictures of mine referred to here were the last I ever painted. Though hung in the same room as canvases by such Neo-Impressionists as Signac, Van Rysselberge and Willy Finch, they were no longer *pointilliste* in technique because by then I was using hachurings laid in with pure prismatic colours to impart a more forceful sense of dynamic rhythm.



I was married to Mademoiselle Maria Sèthe in May, 1894, and my wife and I had planned to spend our honeymoon in Holland. We decided to get out of the train at the first town on the other side of the frontier, which was Dordrecht, and that from then onwards we would go everywhere by water. This meant travelling by 'beurt' or 'trekshuit,' which, of course, took much longer and involved considerable detours; but as our time was our own we were free to stay as long as our money lasted. Whenever we landed we had to find out how and when we could cover the next stage. Having set out in expectation of the unexpected, we did not intend to allow a certain amount of incidental inconvenience and discomfort to mar our delight in the surprises we had promised ourselves, and there was no lack of these. For days on end we feasted our eyes on those immense Netherland skies, where in springtime huge fleecy clouds shot with gold, cloudbanks of vaster, more mountainous formation than any which sail across other parts of Europe, pile themselves up above the thin, straight line of an indescribably remote horizon. Beneath them lay the wide, flat plains chequered with rich pastures, dappled with cattle like a spotted quilt as far as the eye could reach, and only halted where blossoming orchards defined the banks of rivers or the innumerable canals. And in every village or little town there was the arresting, uncompromising vividness of Dutch paint: whites, blues, yellows, greens prinking the same invariable backcloth of sombre brick that shrilled gaily from doors, shutters and window-frames like chevies of chromatic trumpet-calls. After seeing the markets of Alkmaar, Gouda and Edam the work of the most daring colourists among painters seemed studies in sepia. Enchantment rose in a steadily swelling crescendo from Dordrecht to Rotterdam, Delft to The Hague, Leyden to Haarlem, Hoorn to Enkhuizen, and Volendam on Marken to the even tinier Zuiderzee island of Urk.

My friend Bremmer, who in his *History of Dutch Painting* had been the first to point out the cardinal importance posterity would accord to Vincent Van Gogh, had given us a letter of introduction to Van Gogh's sister-in-law, the widow of his brother Théo whose efforts to help Vincent she had so nobly seconded. Thanks to this letter we were warmly welcomed at her villa in Bussum, where she began by saying that Dutch literary circles had been much impressed by the new Flemish review *Van Nu en Straks* (To-day and the Day After), for which she knew I had arranged the typographical layout and designed the ornamental settings of the vignettes. (For framing these vignettes I used a kind of abstract linear decoration which, being new at the time, became the subject of an astonishing number of conflicting interpretations.) After a few minutes conversation in the ground floor 'zitkamer' we told Madame Théo of our burning desire to see her collection of Van Gogh's pictures. Without more ado she led us up to the attic, where rows of unframed canvases, turned face to the walls, which represented virtually the whole of his life's work, covered half the floor, and chairs loaded with portfolios of his drawings stood in the middle of the room. At that moment her maid came up to announce a visitor, and in asking us to excuse her she urged us to examine the pictures to our heart's content and to open as many of the portfolios as we liked.

To find oneself suddenly admitted to the closest intimacy with one of the greatest geniuses painting has ever produced—to be able to follow the whole course of his tragic career step by step turning over a succession of his canvases—was an experience in which the most intense emotion mingled with an almost religious sense of awe. As we examined one after the other we felt ourselves carried away by the same transports as Vincent himself must have felt at those moments when, irresistibly impelled by the abrupt discovery of what had never before been seen, by the revelation of something no painter's eye had ever yet arrested—a landscape, some motif or other, a group of flowers like the famous series of

'Sunflowers'—I had just come across one of these that was of a majestic grandeur, a plastic monumentality, such as flower-painting had till then never so much as faintly approached—he had feverishly set up his easel and seized his brushes, frenziedly squeezing tube after tube on to his palette in a tumult of cerebral excitement. . . . The man's stupefying power over paint left us utterly speechless.

There were still a number of canvases we had not yet seen. These turned out to be portraits. The last of them, which was of that Dr. Gachet in whose home Vincent had found a refuge, and by whom he had been cared for and tended up to the very end, so completely knocked me out that I found myself trembling as I put it back against the wall. In it Van Gogh—the painter who has been able to infuse what he saw with his own vital essence to an extent which surely surpasses the utmost any mortal could ever hope to attain—had conceived this man's image with insight of such lightning-like intensity that it seems unbelievable he had not been blinded by the flash.

We then approached the two chairs stacked with portfolios of his drawings wondering whether we could summon up enough courage to risk exposing ourselves anew to the overpowering spell from which we had only just managed to break away. Those random sheets, unframed, rough-edged, were so charged with electricity that as we took up each in turn they seemed intent on wriggling out of our hands like prisoners long immured in darkness frantic to escape into the light of day.

When Madame Théo, who had tactfully left us undisturbed, opened the door to tell us tea was ready, we were so overcome that we stood tongue-tied, unable to attempt any apology for our rudeness in staying so long, and were amazed to discover this had been for well over two hours.

On our return from Holland we found a comfortable apartment had been got ready for us in the Villa du Dieweg with two large rooms in it looking out on a slightly rising expanse of fields and orchards that we fitted up as our studios. In every one of the various rooms which have served me as studios in the course of my life I have always had my working table placed facing a large window, so that when some problem caused me to look up reflectively for a moment the sight of an open landscape would invoke its solution.

Our chief task now was to make ourselves thoroughly familiar with all details of the recent revival of handicrafts in England and complete our documentation on the subject in order to be able to explain and enlarge upon the results it had produced. This revival was already calling forth a spontaneous echo in Belgium, although there was as yet no murmur of one anywhere else. So it seemed clear that part of my work would have to consist of lecturing and writing articles.

The pioneers during this initial period of 1893-5 were the Liégeois cabinet-maker Serrurier-Bovy and myself in the field of furniture and decoration, and Hankar and Horta in architecture. I may as well repeat here what I have frequently said in the past: Serrurier was the first man on the Continent to recognize the revolutionary importance of the work of contemporary British designers and manufacturers, and the first to make furniture there which embodied new—i.e., untraditional—forms. He found his earliest patrons among the people who visited the exhibitions of 'Les Vingt' and 'La Libre Esthétique'.<sup>3</sup> I did not know Hankar well and had little liking for the elevations of his buildings. We were both invited to participate in the Colonial Exhibition of 1897 at Tervueren, where his work preponderated, but we never

<sup>3</sup> The first of these societies was founded in 1884. Its object was to introduce the Belgian public to the work of *avant-garde* painters, sculptors, designers and craftsmen—in short all those who, as exponents of *art libre*, renounced imitation of the past or were opposed to the sterility of official art and the academic teaching of the Beaux Arts—as well as new authors writing in French and new musical composers. The same policy was continued by *La Libre Esthétique* after the dissolution of *Les Vingt* in 1893.

exchanged views about 'art nouveau' and the principles which ought to underlie a modern æsthetic, or even discussed our own individual efforts. I first met Victor Horta when he came to see me at Uccle with an introduction from the engineer Charles Lefébure,<sup>4</sup> whose acquaintance I had recently made. Lefébure was the intimate friend of Emil Tassel, another engineer, who had just commissioned Horta to design a house for him in Brussels. When this house was nearing completion and the architect was considering how best to decorate and furnish it, Lefébure suggested to Tassel that Horta might find some of the new English wallpapers, furnishing fabrics and lamps the sort of things he wanted; and that if he got in touch with myself he would be able to see what they were like. I willingly put the collection of samples, patterns and reproductions I had used for my lectures at the Academy in Antwerp at Horta's disposal, and Tassel and his wife made their choice from among those he considered most suitable. That house, which was in the Rue de Turin, was much discussed at the time and has since become an historical landmark. Though the earliest manifestations of the movement in Belgium had been those of Serrurier-Bovy and myself, this house of Horta's and those Hankar was building about the same time represent its first architectural repercussions. I leave it to others to determine the order of their respective dates.

It must be plain enough, anyway, that all four of us had been driven into revolt by the same causes, and that the first fruits of our secession were likely to produce uneasiness and alarm, possibly tinged with a certain amount of curiosity, in quarters where supine stylistic reproduction remained unquestioned. I am bound to say I was never sure that what impelled Serrurier-Bovy to design furniture which embodied unprecedented shapes was anything more than the pursuit of novelty for novelty's sake, or that Hankar and Horta were actuated by any other principle than a simple desire to set up something 'new' in opposition to the hollow imitation of worn-out architectural styles. We did not form a group and still less did we represent a school.

The inspirational relation of Serrurier-Bovy's and my own earliest work to that of the members of the Art-Workers' Guild in London who were continuing Ruskin and Morris's crusade cannot of course be denied. But the close—and, as it was to prove, lasting—ties which bound the English designers to the traditional handicrafts and rural architecture of their island had the effect of making the links between them and ourselves necessarily very tenuous. Serrurier-Bovy has declared that by 1892 he had finally emancipated himself from English influence, and though this may, perhaps, have been true of his furniture, it certainly did not apply to his decoration. In my own case, in so far as that influence subsisted, this happened even earlier for the development of my ideas on design soon drew me away from my three fellow-pioneers. The dynamic linear accentuations which interpreted my conception of an organic decoration were poles apart from the writhing arabesques Horta used on his metallic façades or the meaningless whorls that ornamented Serrurier-Bovy's chiffoniers and sideboards.

The work we did during these early years of the closing decade of the nineteenth century was of such fundamental importance that it should have provided serious critics and historians of art with enough material to enlighten the curiosity of those it has intrigued or nonplussed into formulating what are often either extravagant or entirely fallacious conclusions. On one point, notwithstanding, there is general agreement. No writers on the subject deny that the first symptoms of revolt appeared in Belgium, or that it spread from Brussels to Paris, and thence to Germany and

Holland. But few have attempted to unravel the moral scruples which drove these Belgian precursors into proclaiming their rebellion by the creation of forms deliberately divorced from allegiance to the past. Yet in the very disparate motives which severally animated them lies the explanation of why this movement subsequently began to evolve in two radically different directions—a divergence that did not, however, become immediately apparent.

Although there was at bottom little similarity in our aims, the work of all four of us was lumped together, judged and described by the one quality obviously common to the whole of it: its newness. This was how the term 'Art Nouveau' originated. The ambition which had prompted Serrurier-Bovy, Hankar and Horta to enfranchise themselves from tradition by launching out into new forms was in reality the desire to enjoy all the excitement and prestige of inaugurating a renaissance. My hopes of what liberation from tutelage to the past and the dawning of a new era in design might bring about were just as high as theirs, but such an illusory prospect failed to satisfy me. I knew we had to delve far deeper, that the goal to be striven for was a much more vital one than mere newness, which by its very nature can only be ephemeral. If we were to attain it we must begin by clearing away all those obstructions the centuries had accumulated in our path, stemming the inroads of ugliness, and challenging every agency that corrupts natural taste. There were two essential principles which confirmed my faith and guided me in the quest I had set myself: one æsthetic, the other ethical. Here I must explain that, apart from a little ordinary schooling, I was fortunate in having escaped the sort of mental deformation education usually inflicts. Being self-taught I had the same unsophisticated resources at my command as cave-dwelling primitive man when the first glimmerings of human intelligence spurred him into approximating form to function. Hence I was an artist of a different stamp, scanning an altogether different horizon, to those who let themselves be led away by the lure of novelty.

I firmly believed I could achieve my ends, of which the attainment of beauty was not least, by virtue of an æsthetic founded on reason and therefore immune to caprice. And as one who was fully aware how falsehood can sully inanimate objects in precisely the same way as it degrades the character of men and women I felt confident my probity would be proof against the manifold insinuations of imposture.

These were the simple but transcendent truths I had stumbled upon in the course of my long meditations. I remained steadfast in the conviction that they were destined to inform the whole of my life's work.

Could these immemorial precepts be adapted to the material requirements of such an advanced civilization, and would their validity persist in an age with a mentality as corrupt and complex as our own? There were moments when my faith was within an ace of faltering.

My friend Fernand Brouez, the editor of *La Société Nouvelle*, who had published 'Déblaiement d'Art,' my first essay on the liberation of the arts from the stranglehold of academic perversion, urged me to develop the points it left somewhat in abeyance. This I proceeded to do in 'Aperçus en Vue d'une Synthèse' (Notes to Serve as the Basis for a Tentative Synthesis) by expanding what I had previously written under the headings of 'The Worn-Out Fruit-Tree,' 'The Supremacy of the Beaux Arts' and 'The Regeneration of Painting and Sculpture' (i.e. from the degrading level of easel pictures and drawing-room statuettes to which they had sunk). Once again I reiterated my conviction that the élite of mankind would soon cast off its craven subservience to the conventions of the herd, and reaffirmed that those who constitute this élite must begin by impressing the æsthetic morality which is personal to every one of us on what being nearest should be dearest to all mankind:

'In assuring you that we can make our homes the direct

<sup>4</sup> Charles Lefébure became one of my dearest and most devoted friends. An intellectual keenly interested in art, he was naturally attracted to the activities of *Les Vingt*, and it was after the lecture I delivered before that society in 1894 on 'Déblaiement' that we first came into closer contact.



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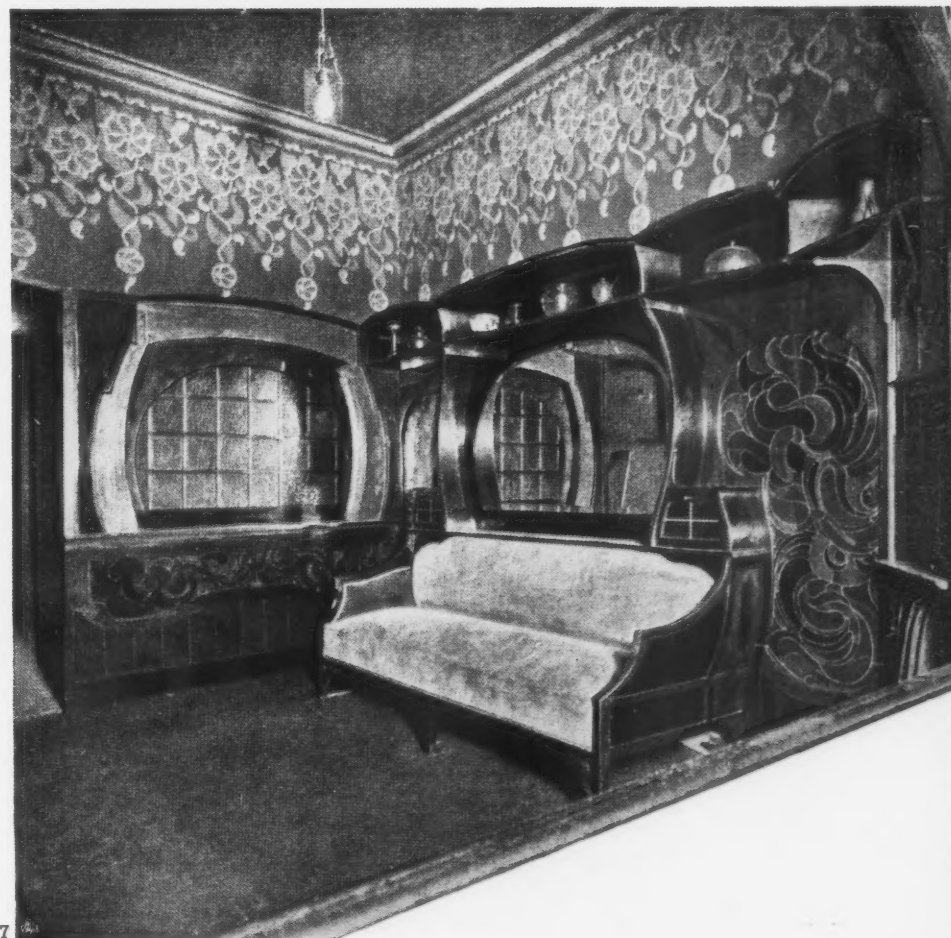


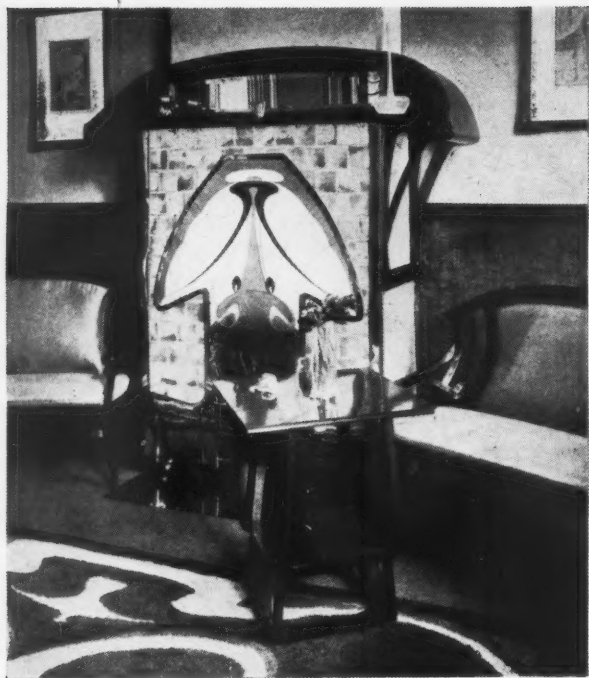




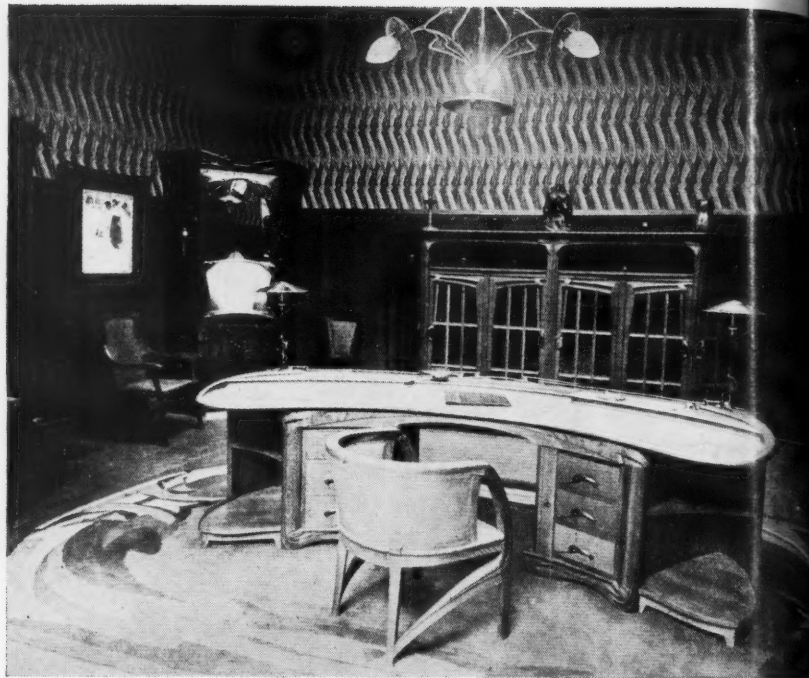
Above, the house known as 'Bloemenwerf,' Uccle, near Brussels, Van de Velde's first work as an architect, designed 1896-7. The roof is of yellow Dutch tiles. The woodwork of the eaves is painted green and grey. 3, general view; 4, side elevation; 5, hall and staircase. This last view shows Madame Van de Velde wearing one of the artistic dresses designed for her by her husband.

Below, two rooms designed by Van de Velde for exhibitions. 6, rest room at the Dresden Exhibition of 1897, and 7, smoking-room library designed for Bing's 'Art Nouveau' Exhibition in Paris the year before. (The frieze of the latter was the work of the Belgian artist G. Lemmen.)





8



9

Some characteristic specimens of Van de Velde's furniture of the period dealt with in this portion of his memoirs, namely 1891-1901. 8, a 'Foyer-Etagère' in ceramic tiling and glass mosaic, with its tea-table. 9, a study with a kidney-shaped writing-table, the drawers of which have handles of peculiar design. 10, a book-case settee which was the first piece of furniture designed by Van de Velde. 11, cabinet with bookshelves and chair for a lady's boudoir.



10

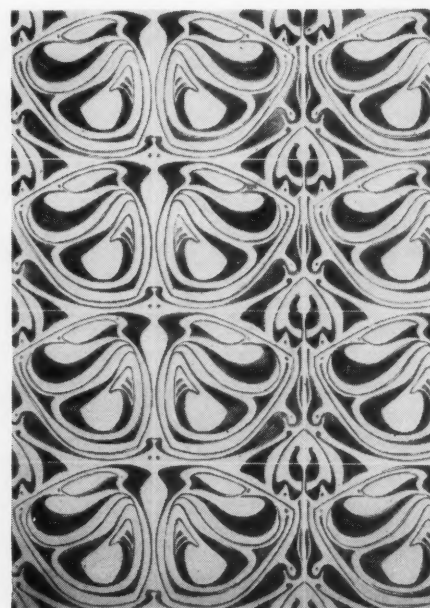


11

Below, two examples of patterns designed for flat surfaces: 12, knotted carpet; 13, ceramic wall-tiling.



12



13









reflection of our own wishes, our own tastes, if we will but choose, I know the answer you are going to give me is that it is impossible. It is only impossible so long as we go on resigning ourselves to the repression of our own personalities and accept the human environment imposed on us with the same mute submissiveness as dogs do their kennels and horses their stables. And this simply because of the unreasoning belief that very few people are born with the gift of self-expression—which is not true, and could only be true if civilization had deprived us of a capacity even our primæval ancestors possessed. Will no one stand up to assert the consciousness of having an æsthetic conscience of his own and bring some spontaneous echo of his inner being, some genuinely individual contribution, to the furnishing of his own home?"

*As a result of the refusal of the governing body of the Université Libre de Belgique to ratify the appointment of two distinguished professors of foreign extraction on a trumped-up pretext that they were suspected of having subversive political leanings, many of their colleagues, headed by the rector, resigned. In October, 1897, these dissidents set up an independent 'Institut des Hautes Etudes' under the title of 'La Nouvelle Université.' One of its first actions was to ask Van de Velde to undertake the courses on 'The Industrial and Decorative Arts.'*\*

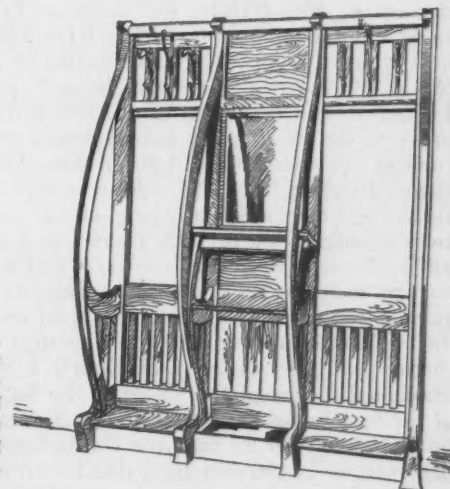
I realized that the students I should be teaching in Brussels would have a much higher level of culture than the young artisans who were my pupils at the Academy in Antwerp. But the knowledge I had acquired while teaching there of the history and technical evolution of the principal handicrafts, and of the writings of Ruskin and Morris, gave me the necessary confidence to accept an invitation which I regarded as a moral obligation on myself. During the year I lectured at the Institut des Hautes Etudes I never allowed anything I said to question the grounds of Ruskin's wilder diatribes or to reflect on his obstinate refusal to face the inescapable realities of an industrial era; and my classes were made fully aware of the profound admiration I felt for Morris's magnificent designs and his noble faith in the advent of a free communal society.<sup>5</sup>

*Van de Velde's first child died from an infective form of erysipelas four weeks after its birth in the apartment of the Villa du Dieweg at Uccle, his mother-in-law's home, which he and his wife had occupied since their marriage. Madame Van de Velde's mother was insistent that the young couple must leave the rooms which held such tragic memories, and expressed her willingness to build a house for them. As Van de Velde's material prospects had shown no tangible improvement in the meantime he felt considerable reluctance about accepting this generous offer. With characteristic energy his mother-in-law overcame these scruples by buying a plot of ground opposite the Villa du Dieweg, and requesting him to design the house which she announced it was her intention to have built for them there.*

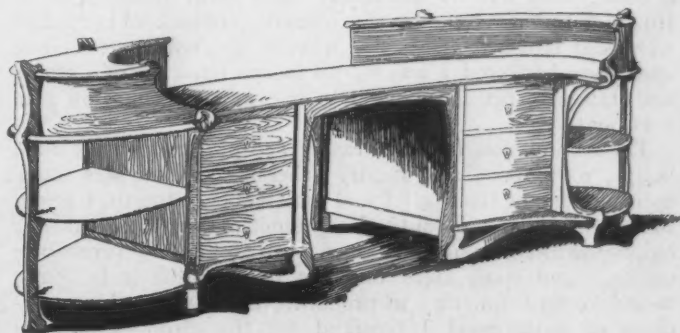
The day after the builder's men started digging the foundations for our new home two unknown visitors presented themselves at the Villa du Dieweg and asked if they could see me. Their cards bore the names 'S. Bing' and 'Julius Meier-Graefe.' In those days every enthusiast for Japanese art had made a pilgrimage to Bing's celebrated galleries in Paris, so the first of these names was a familiar enough one; the second I had never even heard of. After introducing Meier-Graefe to myself as a German art-critic, and apologizing for their unannounced visit, Bing explained that Meier-Graefe was acting as his guide on a tour of investigation into the revival of craftsmanship which would include Great Britain and

certain other countries. His manner, like his general appearance, was somewhat formal, and he was very guarded in his references to the more practical object of this tour. Meier-Graefe, who spoke French quite fluently, showed much less reserve. Tall, clean-shaven, with a heavy crop of hair, he had keen, mischievous eyes and bold, decisive-looking features. He wore his clothes with a nicely calculated air of negligence suggestive of the type of young English diplomat who allows himself certain minor individual liberties in an otherwise severely orthodox attire. Meier-Graefe said quite frankly that he hoped to pick up some useful material for articles in German art periodicals, mentioning in particular a new one called *Pan* which was published in Berlin. He told me that the editorial committee of this review consisted of the leading German artists and art historians, reinforced by the directors of the most important art museums in Germany, with two of his friends and himself to represent what might be described as the *avant-garde*. On its behalf he asked permission to allow my name to be included in the list of *Pan's* foreign contributors, adding that he had read my '*Déblaiement d'Art*' in *La Société Nouvelle* and was following the insurgent movement we had started in Belgium with great interest in *L'Art Moderne*.

It transpired that earlier in the day they had paid a long visit to the Maison d'Art, recently inaugurated in Edmond Picard's old house in Brussels. This was the first shop of its kind on the Continent, and the many others subsequently opened elsewhere, such as Keller and Reiner in Berlin and Uiterwyck at The Hague, were all modelled on it. When I remarked that its object was to make the work of living artists and craftsmen better known, so as to provide them with a wider and more remunerative market, I noticed Bing's eyes suddenly brightened. But as he made no comment I had no inkling whether he was perhaps already beginning to weigh the pros and cons of establishing something of the sort in Paris.



14, two typical specimens of Van de Velde's furniture: a kidney-shaped writing table (a form he often adopted), and a hall stand, both designed between 1891 and 1901.



\* This and the other passage printed in italics are inserted by the translator to explain events without knowledge of which the narrative, as abridged, would not be clear.

<sup>5</sup> The lecture I gave in the old Maison du Peuple at Brussels in January, 1898, on 'William Morris, Craftsman and Socialist,' should be sufficient proof of my personal veneration for Morris and my consciousness of the immense debt my generation owes to him: a debt posterity can never fully repay.

The room where our conversation took place was the one I had transformed into a music room for my mother-in-law, which had just been repapered with 'Dahlia,' the second of my wallpapers. Bing appreciated the way its green, indigo-blue and reddish-purple tones harmonized with the cedar-wood furniture that I had also designed for this room, which was actually the first furniture ever made for me. On leaving he said he hoped to get in touch with me on his return to Paris.

As he had promised, Bing wrote after he got back asking me to come and see him in Paris as soon as possible. When I arrived in the Rue de Provence he began by telling me that for some time past hardly anything his agents in the Far East sent over to him was good enough to interest the great museums or leading private collectors, and then went on to say that many of the things he saw on his travels seemed to open up a new perspective. He had found all the craftsmen whose work impressed him by its vitality shared the same repugnance for the continual imitation of the historic styles and voiced the same eagerness to branch out in a fresh direction, and they had convinced him of their sincerity and capability. This had led him to consider the possibility of establishing a centre where their now scattered and largely unknown efforts could be suitably focused. And, as the place for such a centre was obviously Paris, he had decided to devote the greater part of his own premises to a standing display of what he was pleased to term the '*Style Art Nouveau*' (a style, incidentally, not yet even conceived!). M. Bonnier, *architecte-en-chef de la Ville de Paris*, had already been entrusted with the necessary adaptation of the nondescript building; but as he wanted the outside to be refurbished in the same putative style of to-morrow, Bonnier had been asked to call in the help of a young English artist, named Brangwyn, whose unorthodox decorative painting was beginning to attract attention. The renovation planned would transform four of his old galleries into a suite consisting of a dining-room, a library smoking-room, a salon opening on to a verandah, and a bedroom, which were to be decorated, respectively, by Ranson, Lemmen (a friend of mine and a member of the defunct *Les Vingt*), Albert Besnard and Maurice Denis. The suite would be inaugurated with a '*Style Art Nouveau*' Exhibition so as to put the pick of what he and Meier-Graefe had discovered abroad on show, but in order to set off all those miscellaneous objects appropriately each of the rooms needed to be furnished in harmony with them. Belgium was the only country where he had seen furniture which was really original, so for that he was going to rely entirely on myself. There was nothing in France, as all the Nancy group of art-workers had been able to produce so far were pretentious improvisations eked out with a puerile literary veneer: table-tops with verses from *Les Fleurs du Mal* inlaid in marquetry and couplets of Paul Verlaine's incised on glass vases. Over lunch I was definitely commissioned to design the whole of the furniture for three out of the four rooms and get it made—Maurice Denis had hinted he would like to do that for the bedroom he was going to decorate, so in the end Bing decided to reserve it for him—and had to promise that every bit of it should be delivered by a date which left me perilously little time. Before I went Bing let me see some of the ceramics, netsukés, lacquered ware and Hokusai prints which were his greatest treasures, and when he found I was by no means ignorant of Chinese and Japanese art I appeared to rise in his estimation proportionately.

The commission I had so rashly accepted, which included lamps, wallpapers, and sundry other accessories, was much more important than any I had undertaken hitherto. I began to feel misgivings. Would the cabinet-maker I had always employed have enough workmen both to finish the furniture on time and spare some of them to assemble it in Paris; would he find difficulty in procuring the considerable quantities of cedar-wood I required for the dining-room, the

lemon-wood for the salon, that Padauk from the Congo for the smoking-room? Nor could I feel any too confident in regard to the designer himself! The very few pieces I had previously designed were for people I knew personally, and could refer to at need, whose rooms were familiar to me. It was only slowly and with aversion that I could reconcile myself to what was for me the unnatural handicap of having to design for the unknown homes of unknown patrons, and I was haunted incessantly by the dread that some of all the many things I had made myself responsible for might not be ready by the stipulated date.

\* \* \*

The exhibition opened early in January, 1896. It staged the first public appearance of a small, oddly assorted and singularly inexperienced body of craftsmen impetuously brigaded together by the most recent convert to the revolt they were supposed to personify. And yet Bing, the self-appointed leader of this embryonic movement, felt no qualms in blessing their work with bravura as an open attack on the traditional styles—and this in, of all places, the capital of the very country where æsthetic conventions were most firmly rooted and their authority most zealously respected: Paris, the citadel of Beaux-Arts academism, thanks to whose unchallenged prestige in the arts France had been able to deprave the whole world's taste for the last three centuries!

Everyone who was anyone, the *crème de la crème* of the most select Parisian society, all the notabilities of the art world, had been invited. An elegant but increasingly noisy crowd thronged the galleries they found so strangely metamorphosed. Out of respect for Bing, hitherto regarded by the *beau monde* as its infallible oracle on matters of taste, some maintained an imperturbable reserve which by its chilling correctness clearly conveyed that this deplorable lapse could never be forgiven him; others made next to no attempt to disguise their revulsion. Even less restraint was displayed by most of the editors and critics. Arsène Alexandre and Octave Mirbeau gave vent to outbursts of spluttering indignation; only Thadée Nathanson of *La Revue Blanche*, Camille Mauclair of *La Renaissance* and Geoffroy of *Le Journal* showed signs of a slightly more benevolent interest. Edmond de Goncourt, well bred as ever, refrained from throwing up his arms in mute despair until he got outside; there he was joined by Rodin, calling down the fiercest imprecations on Meier-Graefe, the evil genius who (as Rodin was one of the few to know) had been responsible for Bing's inexplicable infatuation with this odious internationalist gallimaufry. 'As for that Van de Velde,' he continued, addressing a little knot of admirers which had begun to gather round them on the pavement, 'he is simply a barbarian, a barbarian!' Indoors, meanwhile, Bing, completely unnerved by the evidence of so much and such totally unexpected hostility, kept peering about him distractedly hoping to find someone he could turn to for moral support. Every now and then he forced his way up to Besnard and myself and shook our hands convulsively, murmuring 'You two have saved me!'

But there could be no question of anybody saving him or his ill-starred exhibition. The general condemnation had been made too overwhelmingly manifest, and next morning the daily press returned the same verdict all but unanimously. Bing was vehemently denounced, his exhibition declared a public scandal, although it was, of course, unthinkable that '*le bon goût du génie français*' would ever succumb to the blandishments of those hideous aberrations masquerading under the name of *art nouveau*. There was only one dissentient voice; Geoffroy had the courage to write in *Le Journal*:

'One cannot help being impressed by the well-studied balance of line between furniture and panelling in the three rooms designed by M. Henry van de Velde, and the charming rippling movement he has introduced into the framing of some of the mirrors and window-surrounds.'



The sequence of graceful arabesques which runs round each of them is the result of very careful thought given to determining in just what parts of the wood's surface his brass decorative motifs would have to be inlaid to produce this particular effect.'

However, when the new numbers of the art reviews appeared it was seen that one or two more conscientious or less venal critics were ready to admit the exhibition had a certain importance. Gabriel Mourey, who had been extremely non-committal at the preview, wrote a long and decidedly sympathetic report on it, headed 'The Great Event of the Paris Art Season,' for *The Studio* (vide Vol. 17 of the same), then the most intelligent English art periodical. When Edmond de Goncourt returned to his 'garret' from the Rue de Provence he must have somewhat revised his impressions for he stated that he had noted a marked affinity between my designs, which he singled out from everybody else's, and those of small sailing ships built for speed; and this led him to conclude that what he referred to as my 'style' was in its essence 'a yachting style.' De Goncourt was the only one of my critics who showed both intuition and insight, and his judgment came very close to formulating a valid definition. Yachts are among the most conspicuous examples of rational construction, and at that time shipwrights, coachbuilders, and the makers of a few things for everyday use were the only craftsmen who still adhered to the principles of functional design. Nor was the epithet 'barbarian,' which the great sculptor Rodin branded me with in his wrath, altogether unjust—or rather was only unjust in the derogative sense he had used the word. For it was perfectly true that I designed 'as a barbarian,' just as the Byzantine and Gothic craftsmen had before me who, like myself, sought inspiration in reason, the source of all true design, and learned from reason how to mould form about function and shape function into form. And who could possess a keener eye to spot this ancestral connection, distant and humble as was my claim to it, than that fervent admirer of the great French cathedrals?

Designing in this way means being one's own teacher and basing one's work solely on those abiding first principles which none of the styles that have succeeded one another since the Renaissance in Italy, and no amount of posterior academic art training, have been able to traduce. One must rely on one's instinct to show one what is the reasonable approach to every problem, and then school oneself to solve it in the self-same elementary spirit as neolithic man fashioned such tools and weapons as he needed from bones just gnawed clean by his teeth or sharp-edged stones lying round the mouth of his cave. All the time I was at work on the plans for 'Bloemenwerf,' the house that was to be our future home, I deliberately kept myself in this primeval state of cerebral innocence; and I was conscious of it staying me throughout.

I had done some hard thinking during the months we were living at the Villa Sèthe and the fruit of it was embodied in two long essays I wrote for Brouez's review *La Société Nouvelle*. The first ('*Déblaiement d'Art*') summarized my conclusions on how the problem of 'Clearing the Ground' could be solved; the second ('*Aperçus en Vue d'une Synthèse*,' already referred to in another connection) dealt with the means by which I believed the fatal severance of architecture and its associated crafts from painting and sculpture might yet be repaired. And as every human being craves for beauty as instinctively as for happiness once elementary bodily needs have been met, I maintained that the accomplishment of this reunion must automatically bring about its rebirth. These articles helped to make my ideas better known among the little circle of enlightened spirits in my own country who sympathized with the budding movement to emancipate the arts from the stranglehold of stylistic reproduction.

Hideousness is contagious. Concerted resistance is a more practical antidote than the conscious search for some kind

of corrective beauty, and much the same prophylactic measures must be taken to stop the spread of its deformations as have to be adopted with other infectious diseases. My wife and I felt in duty bound to shield our children from the sight of ugly things by banishing anything liable to pervert a child's visual sensibility before they were born. In the process of time the very concept of beauty has become confused, and the distortions it now suffers from result in a plethora of aesthetic theories which are largely, even violently, contradictory. Thus we find professors, critics and teachers of art in their indiscriminate enthusiasm inviting us to admire compositions in painting or designs in architecture that are balanced and reasonable together with others which are manifestly neither. Since it was inconceivable to me that beauty could ever be in part the product of reason and in part of its opposite, I refused to allow the presence of any object in my own home which was not as basically honest, genuinely straightforward and altogether above suspicion in design as the character of the friends we received there. An interior which displays downright shams, capricious whimsicalities or wild formal travesties clearly exerts just as immoral an influence as a man who deliberately bases his life on a tissue of false pretences. Designs are moral as long as they do not transgress the dictates of reason; they become immoral so soon as they show signs of being suborned by the lure of fantasy.

The same logical principle, just as rigidly applied, underlay the design of every part of our new home and even of the most ordinary fittings and utensils which would have to find their place in it. My inside knowledge of industry was as yet confined to only one or two branches; I had now to discover whether the china, glass and cutlery trades could offer acceptable designs for the dinner-table service. Nearly all the models I ended by choosing were French Empire or Georgian English: crockery came from the famous English firm of Wedgwood, which was still turning out the same perfect shapes it had introduced a hundred years ago; glass was selected partly from the first standard types produced by the Val-Saint-Lambert factory at Liège and partly from the new designs Powell's were making at their Whitefriars Works in London; the knives, forks and spoons were reproductions of a severely classical early Empire pattern.

I had already undertaken a certain number of designs for manufacturers of carpets and furnishing textiles, and also for silk-mills at Crefeld,<sup>6</sup> the German frontier town which was then beginning to compete with Lyons. Some of my Crefeld silks were used in making up the frocks I sketched out for my wife and her younger friends.

Even after the lapse of half a century it is difficult to account for the vogue enjoyed by 'the new architecture' of Horta and Hankar considering the then startling innovations they introduced. (Hankar, who was the better designer and something of an engineer, had even used metal-frame construction as an aid to freer planning.) The façades of the houses they built on the Rue de Turin and the Rue du Facaz were utterly unlike any Brussels had ever seen before, yet no outcry was caused by them. It is, therefore, all the more puzzling why my modest little four-square villa in the outskirts should have aroused the intense antagonism that it did—unless one can bring oneself to believe the population had intuitively scented a far more serious threat to the most respected local exponents of academic architecture in my own work than in either of theirs. What apparently alienated people was because I dared to differentiate 'Bloemenwerf' from the hundreds of other villas springing up all round the capital by a complete absence of fussy wrought-iron balconies, the usual pretentious porch and the indispensable corner

<sup>6</sup> In 1900, during the course of an exhibition of textiles organized by the director of the local museum, I gave a lecture at Crefeld on the reform of women's clothes on artistic lines under the title of '*Die künstlerische Hebung der Frauenracht*.' This exhibition included a collection of dresses that embodied several new types of design in printed and woven silks.

turret. One can only suppose this excited the suspicion that the virus of some dangerously subversive tendency must lurk beneath my wholesale elimination of conventional ornament.

The friends who came to see us after we had installed ourselves in the house were involuntary witnesses of the extraordinary resentment it seemed to call forth spontaneously in casual passers-by. A solitary pedestrian would stop as if thunderstruck so soon as he came abreast of 'Bloemenwerf,' turn round irresolutely and look for someone to share his stupefaction. When two or three went past together they exchanged angry scowls or else pointed it out to one another with undisguised hilarity, as often as not addressing a rude remark to anyone visible in the garden or at an open window. Visitors staying in the house could be offered an even more edifying pantomime, so stereotyped in its phases that it might have been repeatedly rehearsed, whenever the appearance of one of those massive and sumptuous Flemish hearses which had intrigued Verlaine announced a funeral was on the way to the nearby cemetery. The moment the procession following behind caught sight of our three simple gables a perceptible movement of recoil ensued. Here and there a male mourner would take a discreet glance at the man next to him to see whether he had noticed our house, but without seriously compromising the carefully composed demeanour of downcast solemnity which accompanies the wearing of crape-swathed top-hats and lugubriously black clothes on these sad occasions. Little by little, however, everyone would begin to nudge his neighbour, head after head turned towards the villa, the less well-behaved broke into a titter, and a subdued ripple of merriment eddied up towards the front ranks which the women vainly strove to check with a barrage of indignantly pursed lips. As soon as the sniggering reached the defunct's nearest and dearest it was promptly quelled, and order restored, by the furious looks they directed at the supposed instigators of this scandalous breach of funereal decorum. Meier-Graefe delighted in watching these ribald processions and would stand shaking with suppressed laughter as they slowly shambled past our drawing-room windows.

Meanwhile Bing had decided to show the three rooms I had furnished and decorated for his Paris galleries at the forthcoming international art exhibition in Dresden of 1897. To these he wanted me to add a fourth, which was to be a Rest Room, in order to incorporate a series of large ornamental stoneware panels Bigot had made for him and some furnishing fabrics he was having specially woven to the designs of a French artist. I had by then rather lost interest in those three rooms as I considered they were now altogether eclipsed in importance by what I had carried out at 'Bloemenwerf,' and this momentary indifference made me readier to fall in with Bing's proposals. So I undertook to design the new Rest Room, have the furniture and fittings for it made in Brussels, and supervise the assembly of all four rooms at Dresden. I also agreed to allow the whole suite to be exhibited there (anonymously so far as I was concerned) under the trade mark 'Art Nouveau, Bing, Paris,' although, apart from the two items already mentioned, everything in it was entirely my own work. As I had always foreseen the fiasco of Bing's exhibition in Paris, I felt sure his participation in that at Dresden could only result in a similar failure, and I deplored the further financial loss he would suffer in consequence. It turned out that I was wrong: Dresden was, indeed, a fresh disappointment to him, but for quite a different reason, and one which probably surprised him as much as myself.

I had been growing more and more convinced that Bing did not possess the aptitudes necessary for sponsoring the new movement because he did not really understand the nature of the opportunities it offered or the risks they involved, but the dawning realization that his aims could have little in common with my own did not diminish my personal regard for him. Cultivated and adaptable foreigners

have often succeeded in becoming typical Parisians; Bing was one of them. As a highly respected dealer in oriental *objets d'art* of over twenty years' standing in Paris, and an expert with the widest social and official connections, this Hamburg Jew had been a leading influence in disseminating an enlightened appreciation of the art of China and Japan among European connoisseurs. That honourable role now abruptly ceased to content him, and the sudden change of heart and head which impelled him to stake his reputation and part of his fortune on such a hazardous issue as the success of 'art nouveau' was variously attributed to the itch of senile ambition, a sudden blinding revelation of the future evolution of design, and the irresistible call of some siren voice. That *grand diable* Meier-Graefe certainly combined a decidedly mephistophelian appearance with almost hypnotic powers of persuasion and his bland confidence in the early triumph of 'art nouveau' was unshakable. It was a more or less open secret that he never ceased urging Bing to go the whole hog and embrace this sacred 'cause' with the same uncompromising enthusiasm as himself. For some time, too, he had been trying to cajole the well-known Munich publisher Bruckmann into bringing out a review of industrial design, with himself as editor, modelled on *The Studio*, which had recently begun to reserve a considerable amount of space for different forms of craftsmanship. It was this feature, and not the pages devoted to current British painting and sculpture, that accounted for *The Studio's* large body of continental subscribers.

The organizing committee of the Dresden Exhibition of Art had been able to provide another major attraction. Two of the largest halls were filled with what was by far the most important and representative collection of the work of the Belgian sculptor Constantin Meunier ever assembled, which included a new version of his famous 'Monument au Travail,' shown for the first time, and many of his pictures. (Little known as a painter elsewhere, Meunier was held in particular esteem as such in Belgium by the staunch little band of independent artists who formed the group called 'L'Art Libre.') Meunier was an old friend of mine. Two or three years before he had been made director of a provincial academy of art at Louvain, but I had known this noble old patriarch while he was still having a desperate struggle to support his family, and had watched him finishing the first of that series of splendid statues which he began to produce after abandoning his earlier manner. Madame Meunier was apprehensive of the perils she imagined her husband might be exposed to in undertaking a journey far into the interior of Germany. So as my wife spoke German, and he knew no word of it, we invited him to travel with us to Dresden, where he was overwhelmed by the flattering official reception which awaited him at the station and the honours paid to him throughout his visit.

At the close of the nineteenth century Germany could feel justifiable pride in being served by a much more reputable and (politics apart) far less prejudiced press than France. National and local newspapers vied with one another in keeping their readers fully informed about fresh developments at home or abroad in every field of human activity, and more particularly in regard to the fine and applied arts. The zeal they displayed in enlightening public opinion on current aesthetic questions was closely reflected in the almost exaggerated interest then evinced by the German people in all branches of design and craftsmanship. This helps to explain why the reaction to my own work was entirely different in Germany to what it had been in France.

I can only suppose that some of the art critics and journalists assembled in Dresden from all parts of the Reich for the opening of the 'Kunstausstellung' must have seen the catalogue of Bing's private exhibition in Paris the year before or accounts of it published in France at the time. Anyhow, the day before the official inauguration a rumour



began to circulate that the bulk of the exhibit shown by the French firm called 'Art Nouveau' was in reality the work of a young Belgian designer. This whispered conjecture was authoritatively confirmed on the arrival of Meier-Graefe, who forthwith announced that the anonymous artist in question was Henry van de Velde, a personal friend of his, like the Belgian sculptor Constantin Meunier; and that he had come to Dresden expressly to welcome both of them to Germany.

The furniture and decoration of 'Art Nouveau's' four rooms produced a considerable sensation at the preview, and as a result of Meier-Graefe's possibly intentional indiscretion my name passed from mouth to mouth among the reporters and art correspondents present. By the evening they had become so insistent on meeting and questioning me that I was obliged to submit to a number of interviews. Next morning I woke to find my name broadcast from end to end of Germany, and myself described as the man whose vigorous and completely untraditional conception of domestic decoration and design did not shrink from boldly severing the Gordian knot which for close on a century had kept the whole of Europe tied to servile imitations of past styles. With the essential nature of my aims thus fairly and squarely laid before them by their country's most responsible organs, the German people were not slow to grasp the far-reaching implications of the problem postulated. They realized, too, that the movement of revolt and emancipation with which I had suddenly confronted them would be comprehensive, and consequently international, in its scope; and that it was bound to rally all those independent-minded craftsmen and artists whose frustrated efforts to reassert the dignity of truly creative design had led to their isolation and virtual ostracism. The eager curiosity which the Dresden exhibition had aroused in the German public stimulated a more intelligent and sympathetic understanding of the work done by others, as well as by myself, that soon ripened into encouragement and support.

There could be little hope of any general progress, however, so long as individual pioneering activities remained without cohesion or concerted direction. The lectures I gave at Vienna and in the principal cities of Germany during the

winter of 1900-1 (afterwards published under the title *Déclarations de Principes*) were the first attempt to formulate a working hypothesis for their co-ordination in a common endeavour. In these I maintained that since the need for a new style and the salient characteristics it would have to embody were alike obvious, its eventual emergence was inevitable; I therefore laid down what I believed to be the prerequisites for hastening its advent.

Just as evil is for ever seeking to corrupt virtue, so throughout the history of art some malignant cancer has ceaselessly striven to taint or deform man's purest ideals of beauty. The brief interlude of *art nouveau*, that ephemeral will o' the wisp which knew no law other than its own caprice, was succeeded, as I had foretold, by the hesitant beginnings of a new, a disciplined and purposeful style, the style of our own age. Two world wars have prolonged its growing pains. But step by step it pursues its conscious advance towards maturity. And that maturity, when finally attained, will synchronize with the realization of a rationalized æsthetic, whereby beauty of form can be immunized against recurrent infections from the noisome parasite fantasy.

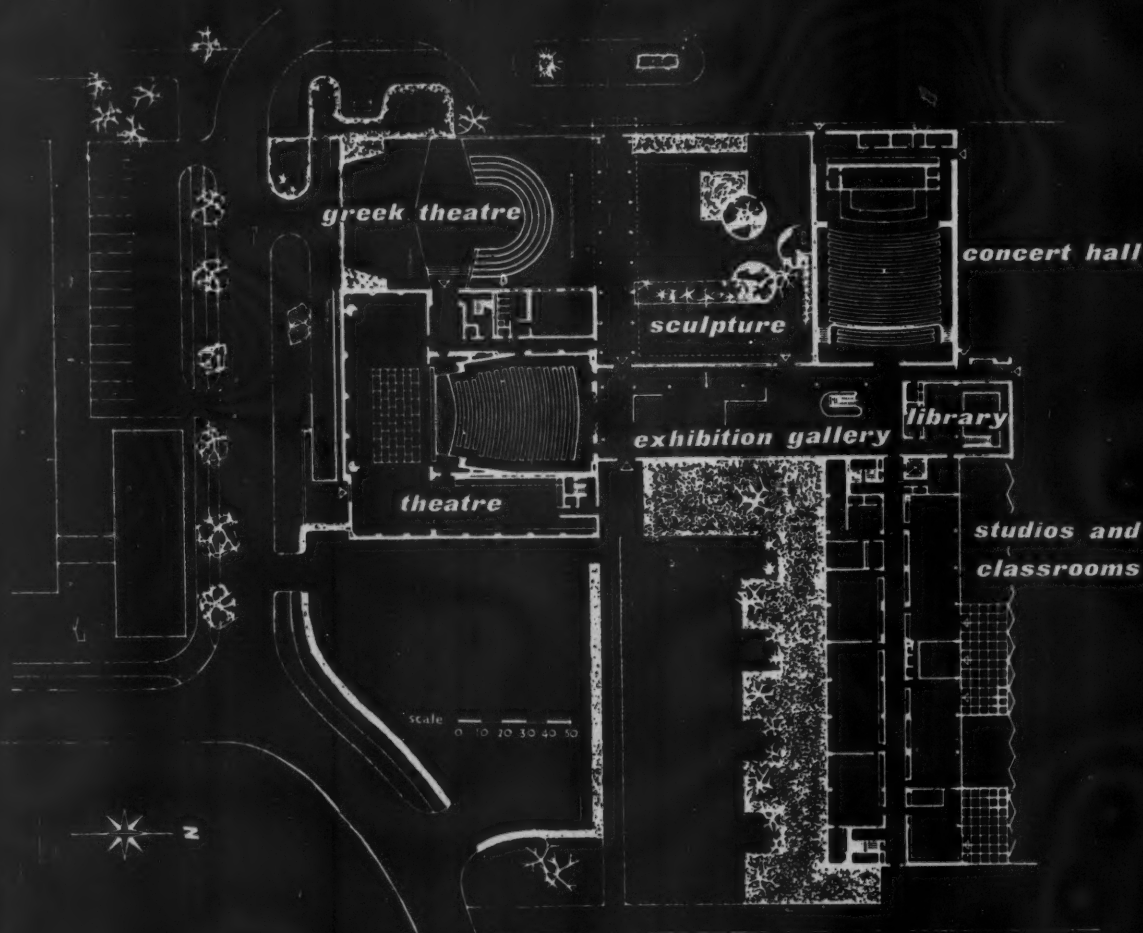


15, wood-cut for the binding of a book called 'Dominical,' the first of Van de Velde's drawings to be used for a practical purpose.

## TWO ARTS CENTRES

It was during the war that the value of the arts centre as a necessary factor in the balanced community life became recognized in this country. The fact was officially recorded by the Arts Council's publication of *Plans for an Art Centre* in 1945. But for us post-war economies have put off realization of these and similar community projects and where arts centres have been developed abroad local initiative appears to have been responsible as in the cases of the two illustrated here. The first example is at Arkansas University. The new building illustrated houses the Departments of Architecture, Art, Music, and Speech and Dramatic Art, and is designed as an arts centre encouraging the participation of the community as a whole in the Departments' activities. The Museum of Art, Sao Paulo, Brazil, the second example, is primarily an art collection but by including temporary exhibitions, children's art and music classes, an industrial design collection and classes in pottery, metalwork, graphic art and photography, etc., it provides the local population of Sao Paulo with most of the functions of the arts centre envisaged in the Arts Council's post-war recommendations.

### 1 ARTS CENTRE IN ARKANSAS



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The Arts Centre at the University of Arkansas was designed primarily as a workshop for students while also enabling them to exhibit their work to the public. There are three major buildings: a three-storey classroom and studio building, a concert hall, and an experimental theatre. They are connected by a glass-walled gallery which may be used as a reception centre. The buildings are generally of concrete column and slab construction. Exterior walls are of light buff brick backed up by concrete composition blocks made of burned shale aggregate. Interior walls consist of these blocks, painted. East and west ends of the studio and classroom building are masonry: on the north and south walls masonry extends only 32 inches above the floors, with the remainder consisting of steel framed windows. The first two floors are devoted to art and architecture; the top floor is occupied by the Department of Music. Two terraces on the north side of the building provide excellent outdoor studios for painting and sculpting. The single-storey concert hall, seating 320, has a concrete slab floor covered by rubber tile: a gypsum roof is supported by steel girders. Canvas director's chairs are used throughout. The glass-walled connecting gallery has controlled daylight and artificial lights which can be moved along electrical rails on the ceiling. The sculpture court, to the west of this gallery, is partially brick terraced with a pool and partially landscaped.

**EDWARD D. STONE : ARCHITECT**



1, looking through the west gate to the sculpture court.

2

2, the north elevation of the classroom-studio block. Behind the trellis screen is the outdoor working area.



3

3, a typical studio workshop looking through to the outdoor working area.



4

4, view along the west side of the exhibition gallery looking towards the library.





5



6



5 and 6, two views of the exhibition gallery. East and west walls are fully glazed and natural lighting is controlled by narrow bands of cloth which can be gathered like venetian blinds.



7

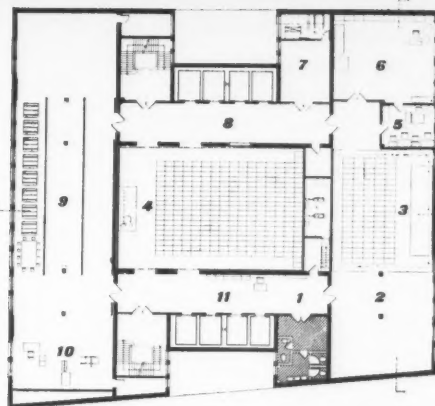
## 2 MUSEUM OF ART SAO PAULO BRAZIL

7, the façade of the Diarios Associados newspaper building which houses the museum on its first and second floors. 8, a corner of the main gallery showing the louvred wall panel and the black-painted bay which acts as a background for sculpture. 9 and 10, two views of the main gallery.

11 and 12 are examples of the special furniture designed for the museum by the architect, these being for use in the main gallery.

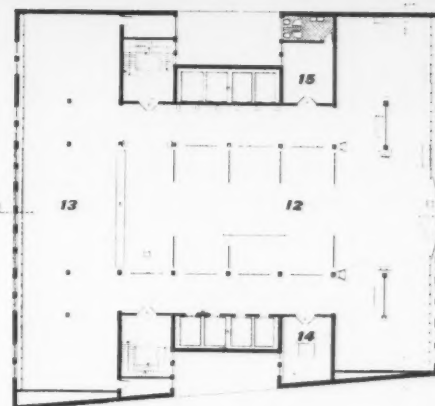


8



first floor plan

scale: 1:1400



second floor plan

key

- 1, entrance gallery. 2, small temporary exhibition room. 3, small theatre. 4, large theatre. 5, secretary. 6, library. 7, photographic studio and darkroom. 8, gallery. 9, lecture room with permanent exhibitions. 10, engraving room. 11, publications display. 12, main collection. 13, exhibitions room. 14, tapestry. 15, engravings.

# LINA BARDI: ARCHITECT

The Museum of Art, Sao Paulo, Brazil, has during the five years of its existence, fulfilled most of the functions of an arts centre. Its activities include courses in the history of art, of music, and of the film (for these there are certain permanent exhibition displays); regular concerts, art and architectural exhibitions, and film showings; a children's art club with facilities for drawing, painting and pottery making: also a puppet theatre

organised entirely by children, a youth orchestra, choir and ballet troupe. There is a permanent collection of works of art, historical and modern, and a contemporary art society for the study of modern works which also provides classes for practical work—in metal, pottery, weaving, graphic art and photography. Finally there is a publications department which prepares illustrated catalogues and monographs. The Museum is housed on two floors of the existing Diarios Associados building. On the lower floor are the entrance gallery and display of publications, two small halls for temporary exhibitions and one larger gallery containing the permanent history of art display and the engraving room, a small theatre, a library and office, a photographic studio and dark room. On the upper floor are the main collection, the gallery for temporary exhibitions and the engraving and tapestry collection rooms. The permanent series of art exhibitions used for teaching of the history

of art are mounted on plate glass sheets supported by tubular aluminium. The hall in which the Museum's main collection is housed has movable partition walls in addition to the display stands, controlled ventilation and diffused lighting from a louvred ceiling. All furniture was specially designed by the architect.



9



10



11



12





13

13, part of the main gallery which contains the museum's permanent collection. 14 and 15, the gallery for temporary exhibitions, with an exhibition of the work of Le Corbusier in progress. 16, part of the museum's permanent collection devoted to industrial design.

**MUSEUM OF ART, SAO PAULO, BRAZIL**



14



15



16



17

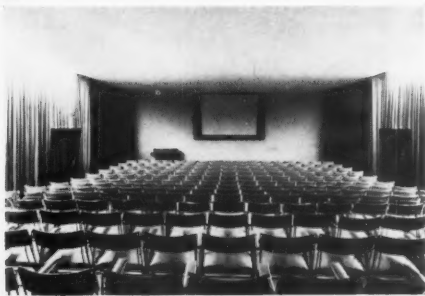


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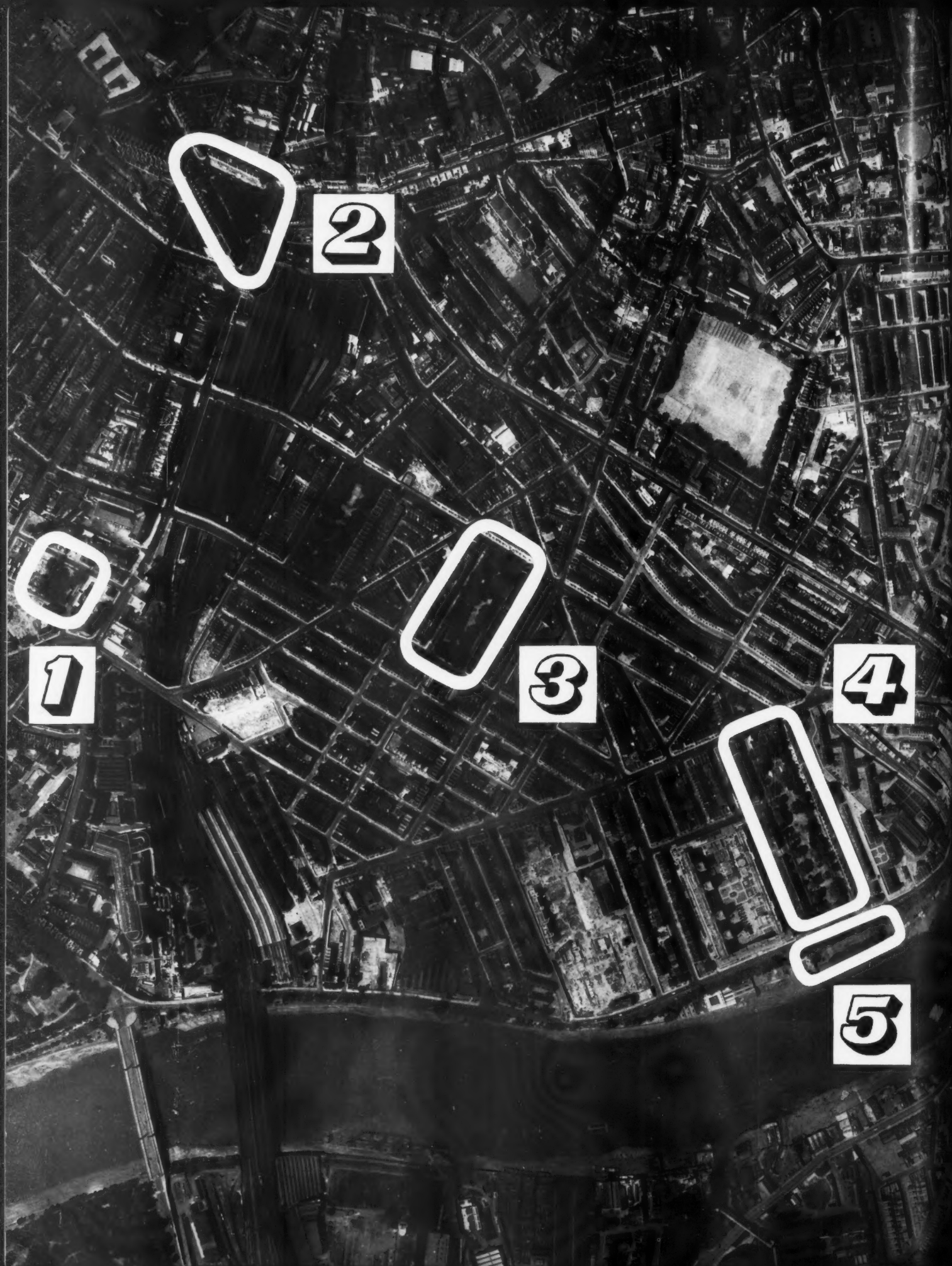
19




20



17, the small theatre, where conferences and lectures are held, 18, one of the chairs, designed by the architect, for use in this theatre. 19 and 20, the main theatre and cinema. It has an acoustic ceiling, air conditioning and seats 350 people.





 The air view opposite shows that region of London known as Pimlico. Outlined in white are five squares or gardens which form the subject of the article on this and the following pages.

- 1 Ebury Square** The problem of the place of the ornamental square in a built-up area is the substance of this study.
- 2 Grosvenor Gardens** Hard by Victoria Station, and linked by association to France, two solutions for this area are contrasted, buttoned and unbuttoned.
- 3 Warwick Square** The conflict between public and private enjoyment of open space is resolved in a compromise.
- 4 St. George's Square** By inexpensive modifications the impersonal character of the area is turned into an intimate and spacious precinct.
- 5 Pimlico Gardens** Making the most of the view should be an essential, especially when the view is London's river.

Gordon Cullen

## PIMLICO SQUARES

*In a previous issue the point was made that there are as many different ways of treating a square as there are tastes. They need not all have identical treatment simply because they all come under the dictionary heading of SQUARE.*

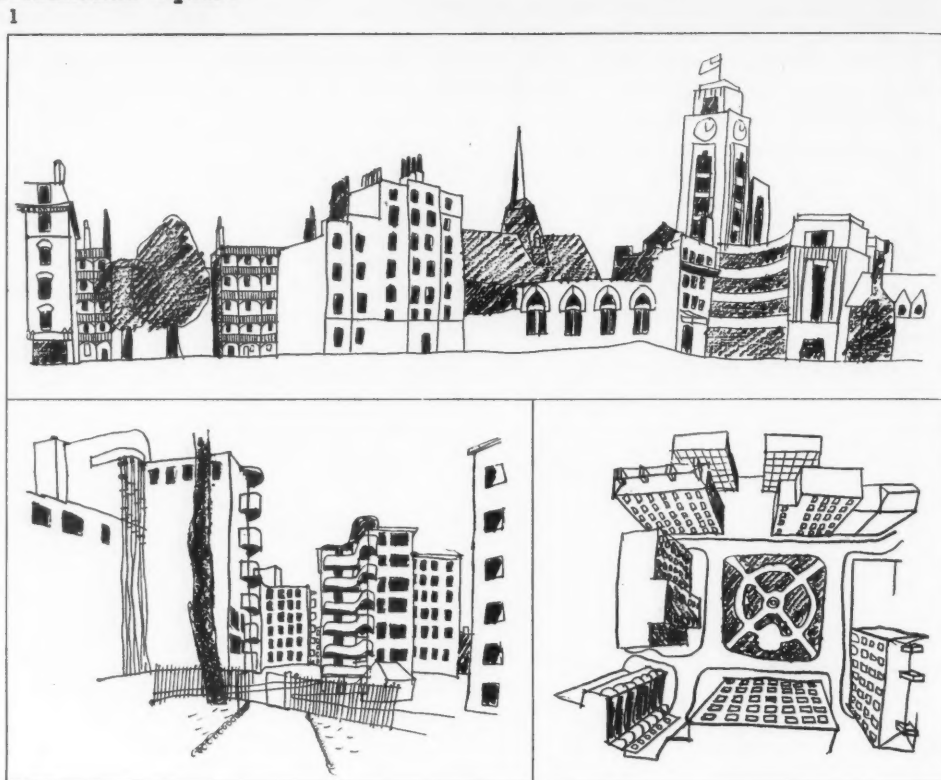
*Obviously the treatment of a square (or a small open space) depends on its environment; what sort of buildings surround it, how much traffic flows past it, whether it is in a business or a residential area. Yet they all seem to turn out the same. A railing, a path, a stretch of grass, bedded flowers and, standing up in odd positions, the thinned out remnants of the trees of yesterday.*

*This article is intended to show a few of the variations that are possible, variations that spring from the particular environment and which are intended to increase the usefulness of the square, to bring out its full value. Perhaps to underline the point of possible variation we have chosen the most stereotyped and anonymous of all the central London districts, Pimlico. Not without reason is it known as the taxi-driver's nightmare.*

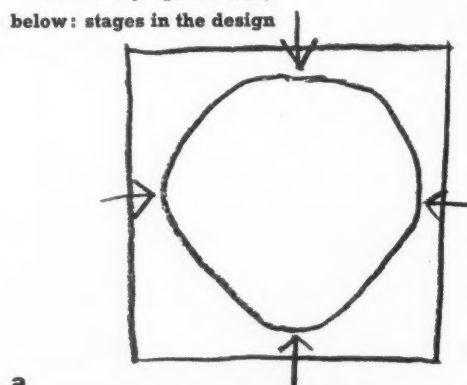
# EBURY SQUARE: the ornamental square

This is the orthodox square of ornamental water, green grass and flowers, flowering shrubs, trees and seats. It is a square which says 'keep off the grass.' Why? Because of the surroundings. Because the green of the grass and the colour of the flowers, the glitter of the water are necessary in the chasm of brickwork portrayed in sketches 1, 2 and 3 at the top of this page. No use here to have the paved quad, that would look like a prison exercise yard. Colour and freshness, the more fragile the better, are needed. These are the qualities which the square possesses at the moment and the proposals here seek to develop the element of foil. There are three points: First, the continuation of foliage from roof to wall so that the surrounding buildings are screened from too obvious a view. The square would then be a green bower inside the structural enclosure. Second, the encouragement of an intimate atmosphere. When the whole of the garden is symmetrical and flat it can be seen in one view, it is obvious. Yet, in such an environment, bleak and arid, the intimate scene becomes essential. Third, the provision of variety, variety of colour and texture, variety of vista and immediacy. From the purely utilitarian point of view the layout should provide both convenient seating and also perambulation space, but in this scheme the person who uses the square as a short cut between streets is not pampered. In the preparation of this design the author has had the help of the Metropolitan Public Gardens Association. A letter from the Association concerned with a previous article, 'Common Ground,'\* is published in CORRESPONDENCE on page 204 and the design arises out of the points made. 4 and 5 illustrate the scheme, the former being a diagram in which trees and shrubs are omitted for clarity. The Association has reported favourably on this design whilst at the same time making several practical suggestions concerned with matters of upkeep and growth which we print here in précis form. Selection of proper shrubs to screen buildings made difficult by existing Planes which are

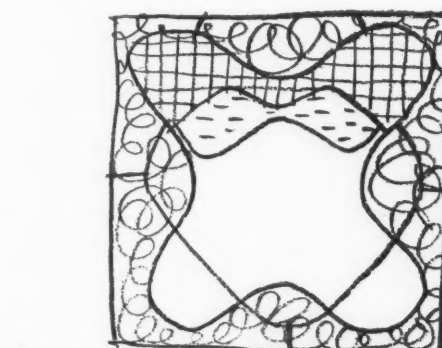
\* See AR, March, 1952.



above: Ebury Square today  
below: stages in the design

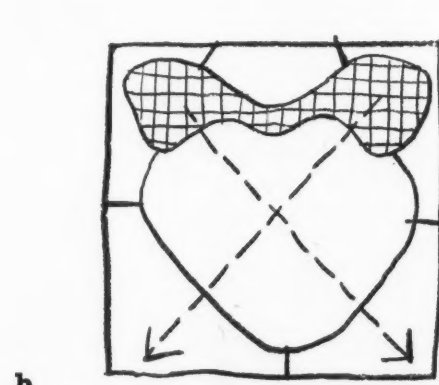


a  
Entrances placed in the centres of enclosing railing to discourage the diagonal short cut. Path links entrances and provides perambulation space.

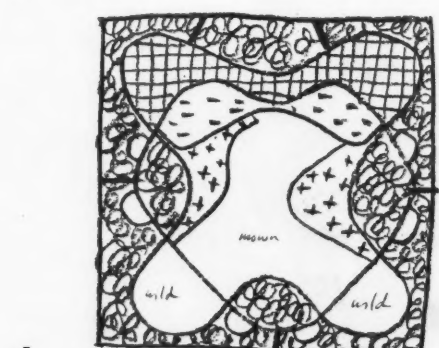


b  
Main area for sitting faces the south and commands longest diagonal vistas. It is arranged in alcoves to give seclusion.

c  
Hedges and shrubbery planted to screen the garden from surrounding mass of building and to accentuate vistas. An ornamental stretch of water gives reflection and glitter.

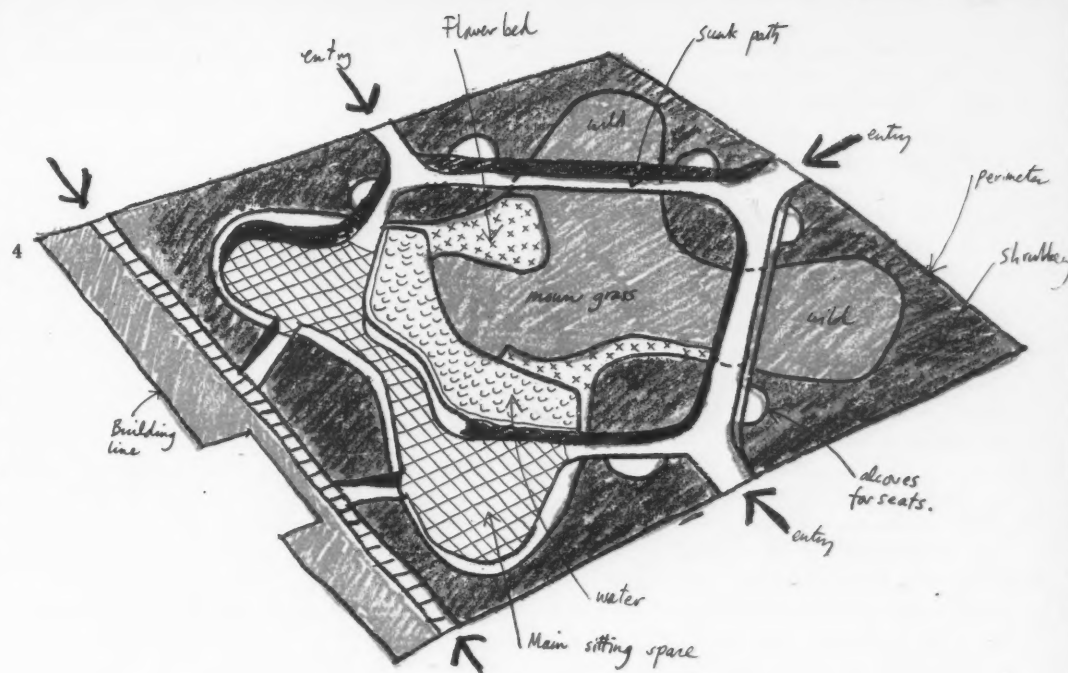


d  
All sitting and circulation space sunk below level of garden giving a feeling of intimacy. Grass ramps conceal paths, preserve vistas and change of level provides protective hazard to grass. Variety of colour and texture provided by flowers, mown and rough grass. Seating in shade.



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All sitting and circulation space sunk below level of garden giving a feeling of intimacy. Grass ramps conceal paths, preserve vistas and change of level provides protective hazard to grass. Variety of colour and texture provided by flowers, mown and rough grass. Seating in shade.

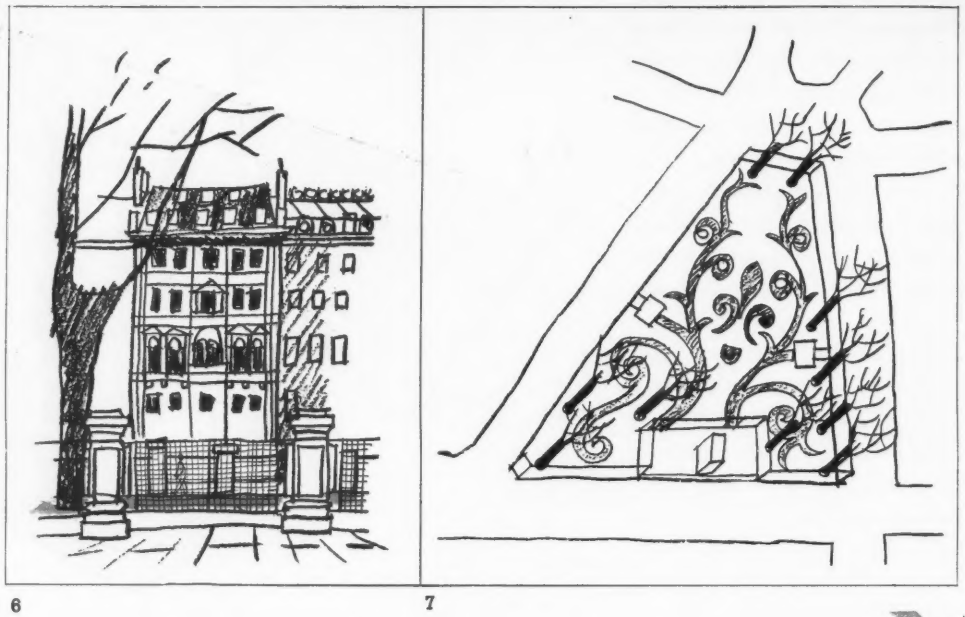
dense and greedy. Suggestions, Higher part of screen Broad leaf Holly (*Ilex altacelerensis*), Portugal laurel (*Prunus lusitanica*) and *Viburnum rhytidophyllum*, all evergreen. Lower part of screen: *Berberis*, *Darwinii* and *Stenophylla* (yellow flowers in spring), Japanese Privet (*Ligustrum Japonicum*), *Buddleia Royal Red*, *Cotoneaster Frigida*, *Philadelphus pubescens* *intectus* (Mock Orange), *Romneya* (Tree Poppy) and *Weigela Abel Carriere*. Alternative to grass on slopes (difficult to mow) would be hardy heaths, such as perhaps the *Ericas* which are winter flowering (although use of these on a fully urban site is still in the experimental stage). Planes could be properly pruned to the benefit of plants growing under them.





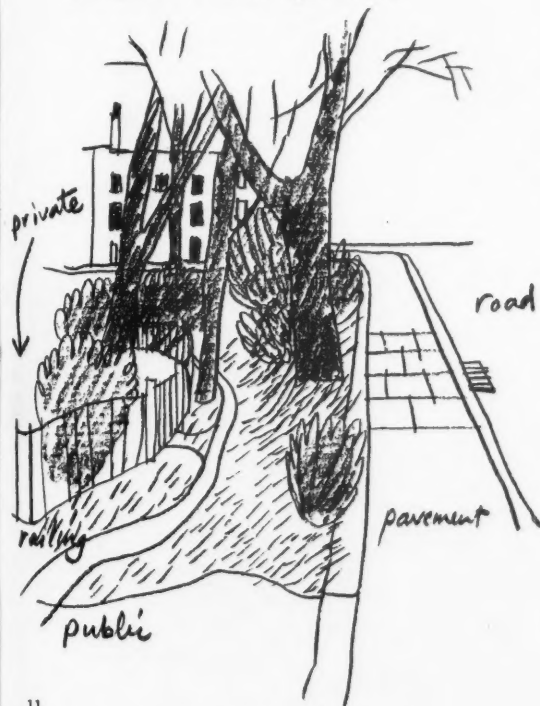
## 2 GROSVENOR GARDENS: the paved square

The gradual unfolding of the scheme for Grosvenor Gardens undertaken by a French designer in order to pay respect to Marshal Foch whose statue stands at the Victoria Station side cannot but be accompanied by astonishment. For these gardens are situated next to Victoria Station, an area notably lacking in open space and where it is possible that there are more people killing time than anywhere else in the district. But the space has been railed in and the whole area laid out with mysteriously sinuous contrasting textures which upon closer inspection prove to be a design based on the fleur de lys. This will be seen to great effect by the occupants of top floor offices surrounding the area (now that the trees have been, regrettably, thinned out). It will probably be an astonishing sight. But the pedestrian in search of a sit-down won't see a thing, all he will see will be another railing and more forbidden territory. Elevation and plan (approximate) are illustrated in the sketches 6 and 7 above. Nine people out of ten, if asked what a French designer would do with the area, would say—put a café on it. What a site for a really authentic demonstration of French cooking. It could be, like an embassy, foreign territory and granted gastronomic immunity from frozen meat and tinned peas, the building grouped round the statue of Marshal Foch as in 8 below. The whole area would be paved but relieved by the provision of raised flower boxes arranged in conjunction with seating. One or two small fountains could do much to give sparkle and 'lay the dust.' And people could go there and use it. 9, right, shows the paved area with the café beyond concealing the base of the Foch statue and the forecourt of Victoria Station.



### 3 WARWICK SQUARE: the ho-ho or concealed railing

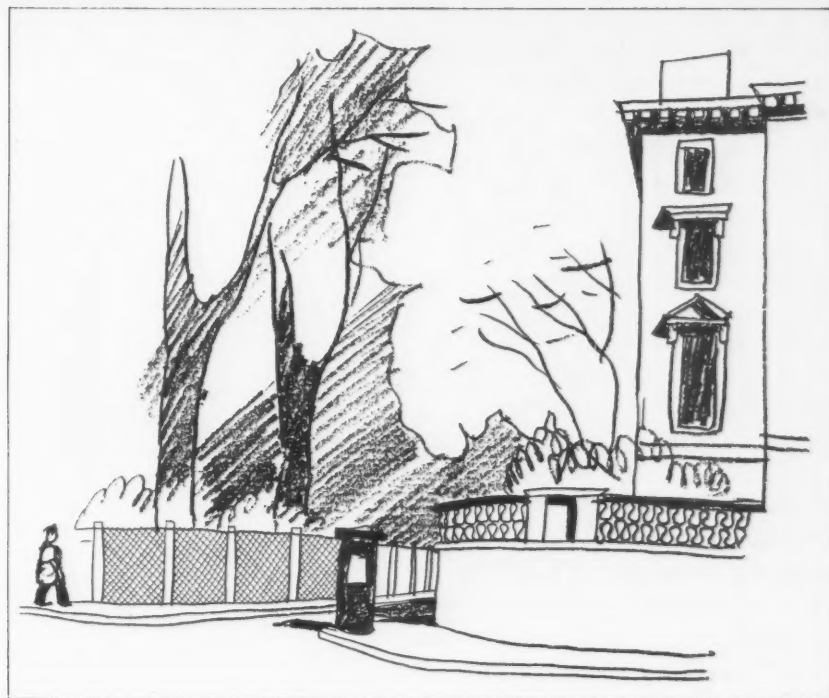
In a residential square it is pleasant to provide a personal atmosphere for residents. It is more of a family affair, in the sanctum they can play tennis or drink tea or do as they please; leave the children to play without fear of stray dogs or traffic (keeping the children in is just as important as keeping others out). This means railing and key. Alongside this consideration there is the more general public effect of amenity. It does not make for a friendly, intimate scene if all the passer-by sees is forbidden territory locked behind wire netting, as is shown in 10 on the right. In fact,



11

what is proposed here is that certain sacrifices be made, that the enclosed area be reduced in order to put greenery outside the fence, in effect hiding the railing by climbers, shrubs, etc. (the ho-ho) so that the general public can have a little garden of their own, but leaving the main centre for residents, see sketch 11 above. Some of the visual implications of this open secret can be seen in the drawing 12, right. A tree growing out of the floor and not behind a railing means that the unity of the square is enhanced. The tree whose foliage casts shadows across the buildings grows out of the same floor that the buildings stand on. Although not seen in the drawing the treatment of the central area would aim at achieving a sense of space by vista and complexity rather than relying on gross area. But above all it would help London to be a more friendly place.

12



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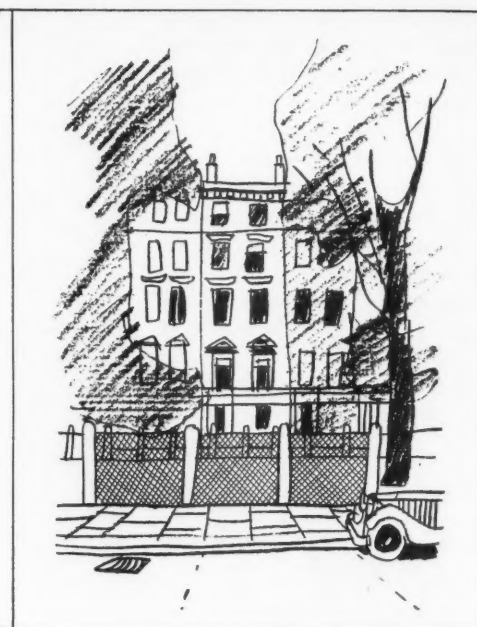


#### 4 ST. GEORGE'S SQUARE: the residential precinct

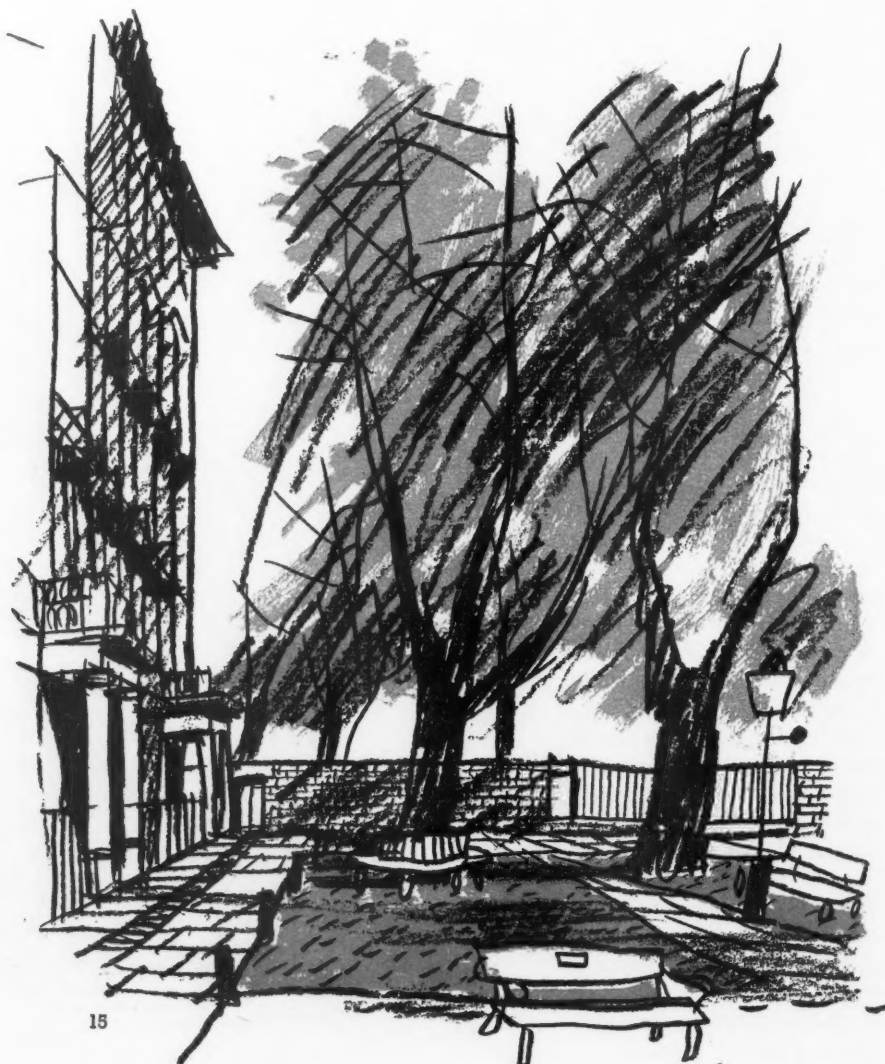
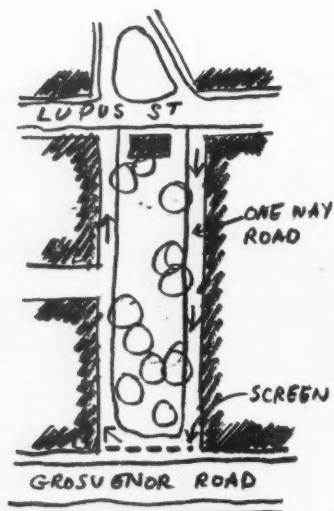
Here is the opportunity to create the quiet scene. From the plan it will be seen that St. George's Square runs from Lupus Street to the main embankment road (Grosvenor Road). Lupus Street is a service road inside the area known as Pimlico. Grosvenor Road is a London highway. In fact, Pimlico ends not on the river wall but at Grosvenor Road because it is so busy there's not much point in crossing it. There is no call for through traffic on either side of the square, hence the river end of the square could be screened off and the service road enter and leave from Lupus Street. The implications of this are that the present roads can be reduced in width and the present impersonal pavement-road-pavement treatment done away with by paving from house to garden. 13 and 14 show the scene today whilst below, 15 illustrates the transformation suggested. The treatment of the garden would depend on the wishes of the residents, but large expanses of grass (not the perfect lawn but scythed) for sitting and play with paved areas would, perhaps, do better than bedded out tulipery. The effect sought is the urbanity and tranquillity of, say, Grays Inn.



13



14

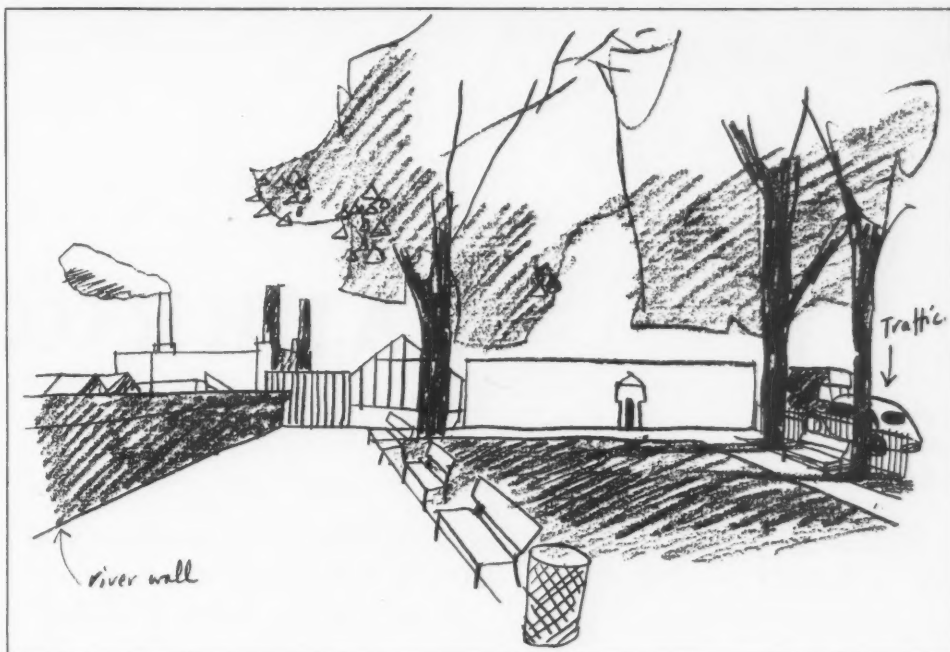


15

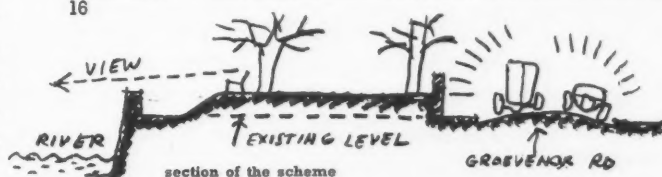


## 5 PIMLICO GARDENS: profiting from the view

This almost unknown fragment of river-side garden is immediately across the Grosvenor Road from St. George's Square. It measures some 100 by 40 yards. At the moment it contains, perhaps, 30 plane trees, a statue of Mr. Huskisson and a lot of seats which face the river but from which the river cannot be seen owing to the height of the parapet wall, 16. Admittedly this reach of the Thames is not very dramatic, but there is usually something to see, some collier nosing up to Battersea power station shattering the air with the strange new siren blasts. The proposal is to terrace the front of the garden thus providing raised seats so that the river is visible, to continue with a grass plateau and complete with a wall so that sight and a lot of the sound of traffic is cut off. Access by zebra or tunnel from St. George's Square. It would add to the gaiety to have little 'South Bank' look-outs—on the same level as the plateau. Who knows, we might even get a band to play on one of them. The scene transformed is shown below in 17.



16



17

# BATHROOM EQUIP M

*If the kitchen is the workroom of the house, and Heaven knows there is precious little 'if' about it to-day, there is surely all the more reason for not extending this outlook to the bathroom. The bathroom should be more than a mere machine equipped with bath, washbasin, W.C., and medicine cupboard. Properly thought out in terms of decoration and fittings, it could become the room of relaxation, and not only serve a far more valuable purpose but also give a new direction to the design of its fittings. The implications which follow from this and affect the choice of materials and the forms of decoration suggest that, since the bathroom will almost inevitably be modest in size, a designer must achieve atmosphere through illusion. Intelligent selection of surfaces, colour and methods of illumination are essential. On the practical side, wall, floor and ceiling surfaces have to contend with problems of permeability, absorption, varying temperatures and humidity, steam condensation and, of course, hygiene. Far too many bathrooms look too hygienic without necessarily being so. Good standards of hygiene and ease of cleaning are possible without undue emphasis being laid on this characteristic through finish and colour. All waterproof surfaces do not lend themselves easily to satisfactory colour schemes, though glass in its many manufactured forms, marbles, natural stones are the more obvious materials which combine both. Resin bonded materials are available which withstand bathroom conditions and provide flat colour, or can have repetitive pattern. Tiles have the necessary durability and damp-resistance, and due to the price factor have for long been established as the first resort in bathroom design. Much fresh thought is needed, however, to rescue them from the decorative stagnation which has overtaken them. Synthetic stone is practical but, like tiles, is rather intransigent in colour and texture. This is not due to functional necessity, but is almost a result of trade custom. Paints are excellent finishes, too, and provide unlimited scope for colour. Whatever the materials used, and one cannot be dogmatic on the subject, the first essential is a variety of finish and colour. The all-tile, all-plastic or all-stone finish is practically doomed to failure from the outset. If one material can be picked out as offering sufficient variety on its own, then glass almost picks itself, with its choice of colours, surface finishes and the decorative possibilities of silvering, of sand-blasting and of deep cutting.*

# IPMENT

**walls and floors** The fact that practically all the examples of complete bathrooms used here are perforce taken from exhibitions or showroom displays indicates the extent to which post-war restrictions have stifled their proper development. Pre-war practice resulted in much stereotyped hygienic dullness due mostly to the unrelieved dependence, in inexpensive bathrooms, on small-sized white tiles, or in a lavishness which to-day is practically out of the question. Variety of colour, textured surfaces and an intelligent arrangement of equipment is possible in any circumstances. Moreover, if bathrooms are to continue to be on the small side—as is practically inevitable—real ingenuity is needed to prevent them becoming boxlike. Materials such as coloured tiles, plastics, glass in its many forms, timber if suitably treated and paint provide infinite decorative possibilities, while meeting the obvious practical requirements. Rubber, thermoplastic tiles, clay tiles, cork and other composition tiles and synthetic stone similarly meet the requirements for flooring.

1, designed for Pilkington Brothers London showrooms. Back wall pink polished plate glass, silvered, blue 'Vitrolite' below and on right wall. Luminous mirror surround in fluted rolled glass, sandblasted at back. Bath front, black 'Vitrolite,' pattern sandblasted and painted. Floor, black cork lino. Bath and basin, Shanks and Co. Designer Kenneth Cheesman. 2, child's bathroom, Homes and Gardens Pavilion, South Bank. Wall tiles, Carter and Co.; bath and basin, Shanks and Co. Designers Bronek Katz and R. Vaughan. 3, 'middle-class' bathroom, 'Britain Can Make It' exhibition. Walls in Warerite plastic sheeting; linoleum floor covering; basin, bath and shower fittings, Ideal Boilers and Radiators; w.c. pan, Dent and Hellyer. Designers Tayler and Green. 4, bathroom at 'Enterprise Scotland' exhibition. Lino floor covering, painted walls, mirrored 'dew-drop' glass by Chance Brothers; bath, M. Cockburn and Co.; basin, w.c. and towel-rail, W. B. Morrison and Sons.



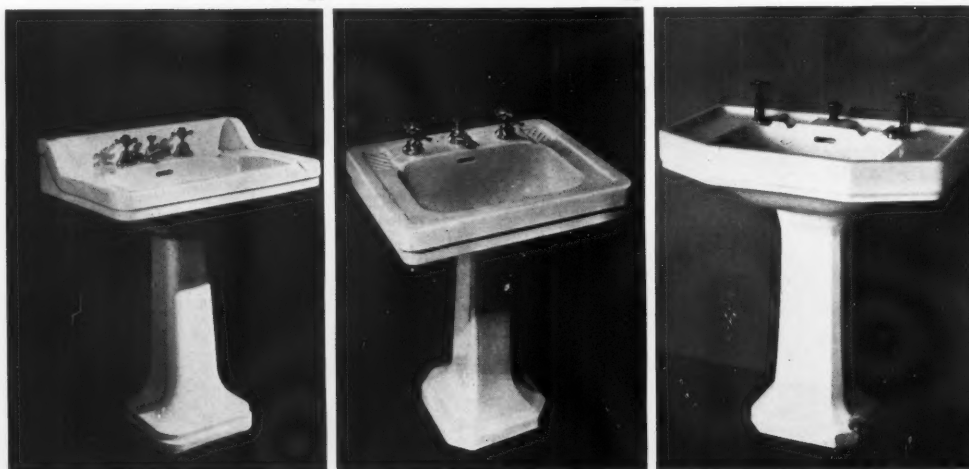


5, 6, two views of luxury bathroom 'Britain Can Make It' exhibition. One recess for a bath, another for artificial sunbathing couch. Recess walls in broad reeded glass, bronze-sprayed and sandblasted, framed in oiled teak, Robinson King and Co. Other wall in glass bricks; floor, white terrazzo, Jennings; bath, basin and bidet, Shanks and Co.; soap-holder, Carter and Co.; towel-rail, W. C. Youngman. Designer Clive Entwistle. 7, shower and sunray cubicle at the Plastics Exhibition, in 'Waverite' veneered board and white laminated plastic, for Bakelite, designed by Richard Levin. 8, shower cubicle in green agate 'Vitrolite' with shower screen in Georgian wired plate glass, by Pugh Brothers. 9, bathroom in London showroom of Richards Tiles.

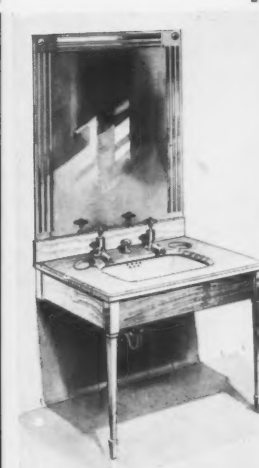


**handbasins** The better quality handbasins are made from vitrified china, a process which renders the body completely non-porous, or in fireclay with a non-porous glaze. Other qualities are normally in a glazed light earthenware which lacks the strength and durability of the first two. Most full-size basins are available with pedestals, which conceal the trap, partially or completely, though rendering them rather less accessible than those with the alternative leg or bracket supports. Some patent types of trap, e.g. 13, are rather good pieces of design in themselves, too good to be concealed, so that a basin supported on legs can often be a more satisfactory design than one with a flared pillar support. Though there is a considerable variety of handbasin, and there is certainly more scope for the designer than there is with baths, handbasin designs are too often based on unquestioned conventions than on careful assessment of user requirements. The two smaller basins, 17 in particular, suggest the sculptural possibilities that are elsewhere overlooked.

10, 'York' basin in a vitreous china with pedestal fitting. 11, 'Surrey' basin in vitreous china with pedestal. The wide flat top has space for soap and there is an anti-splash rim at the front. Both by Ideal Boilers and Radiators. 12, 'Dura-mant' basin in pottery with ample space at sides, Twyfords.

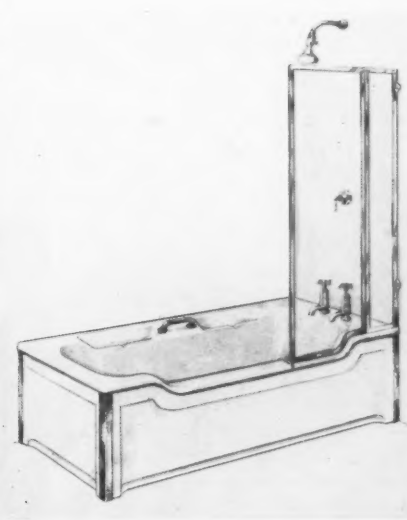
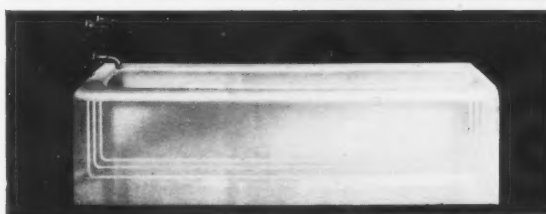
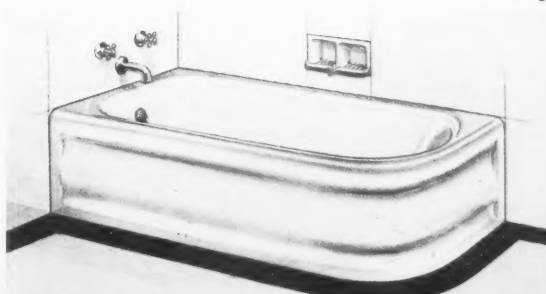


13, 'Monosan' basin in white vitreous china. The shelves are above splash level, the sloping centre drains drips into the basin, Shanks and Co. 14, the same basin as 11 on legs, showing the trap. The absence of the pillar support completely changes the design. Made by Ideal Boilers and Radiators. 15, a marble-topped basin by W. N. Froy and Sons, showing how well this traditional fitting compares in design with the more popular types shown with it. 16, 'Marnock' small basin, by Shanks and Co., similar in character to 17, though the choice of taps does not improve the design. 17, small-size 'Lotus' basin in fireclay by Adamsez, showing a much freer, almost sculptural approach to basin design, with a trap integral with the basin.

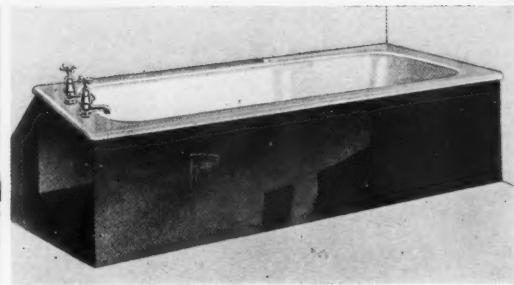


**baths** Although most materials and items of bathroom equipment lend themselves to a variety of arrangements there is something intransigent about a bath. A designer has to rely on the manufacturer for standard sizes and shapes, for with a casting of the dimensions of a bath it is not economic to go in for multiple shapes and sizes. Neither is there a great deal that a manufacturer can do to vary his designs since a bath must usually serve several ages and sizes of individual, day in, day out, and specialized shapes, either for functional or decorative reasons, are hardly warranted. More attention might be paid, however, to practical points such as handles, non-slip footgrips—a rounded bottom accentuates this problem, particularly with old people and children—while flat rims should either be much too narrow to stand things on or be made ample for that purpose.

All baths illustrated are made of porcelain enamelled cast iron in white and, except for 22, in various colours. 18, 'Sandringham' bath, designed for a corner position and concealed supply valves supplied by W. N. Froy and Sons. 19, 'Neo-classic' recessed pattern made in one piece by Ideal Boilers and Radiators. This is a logical development from the enclosed type. It is also made for a corner position with curved end. 20, 'Ellesmere de luxe' bath, a rectangular topped design with porcelain enamelled cast iron panels and integral hinged shower screen and soap trays.



21, 'Ascot' bath with 'Vitrolite' panels and surround. The simplest form of enclosed bath with ample flat surfaces. 20 and 21 supplied by W. N. Froy and Sons. 22, 'Aptus' bath with black 'Vitrolite' panels, Shanks and Co.



**taps and showers** Recent patent improvements in the operation of taps—in particular the types in which washers may be changed without the need for shutting off the water flow—have brought a new breath of life to tap design in general, which is not entirely traceable to the new method of functioning. There is, unfortunately, a great variety of rather 'arty' bath taps and fittings, for too often shapes have been introduced solely as trade 'novelties,' despite the latent design possibilities that a tap or combination fitting offers. Shower fittings, both of the flexible type and those used as fixtures, show up better on the whole, probably because their relative complexity has so far been solved by the engineering mind, to the benefit of the design. The shower, unfortunately, seems to be regarded as a relative luxury in this country instead of being accepted, as it is elsewhere, as an essential piece of bathroom equipment.

23



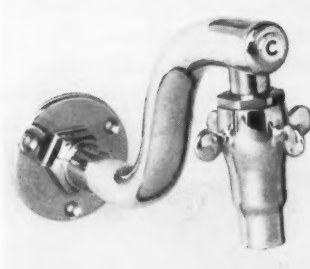
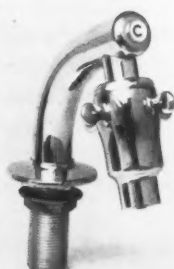
24



25



26, 27, 28



23, standard type bath and basin tap in chromium finished brass, supplied by W. N. Froy and Sons. 24, 'Prestex' mixer tap of brass with chromium finish. Top of taps set forward to clear back wall. Made by Peglers. 25, taps designed by J. Moores and Son (Engineers) with washers which can be changed without turning off the water at the main. Made by Samuel Greatrix. 26, 27, two designs of 'Supatap' in chromium plated brass. Washers changeable without necessity of turning off water and fitted anti-splash device. 28, 'Supamix' mixing tap made on same principle as 26 and 27, all made by F. H. Bourner and Co. (Engineers). 29, Combined bath fitting and shower designed by J. P. McCrum for M. Cockburn and Co. 30, 'Prestex' shower combination bath set for attachment to the bath, by Peglers.

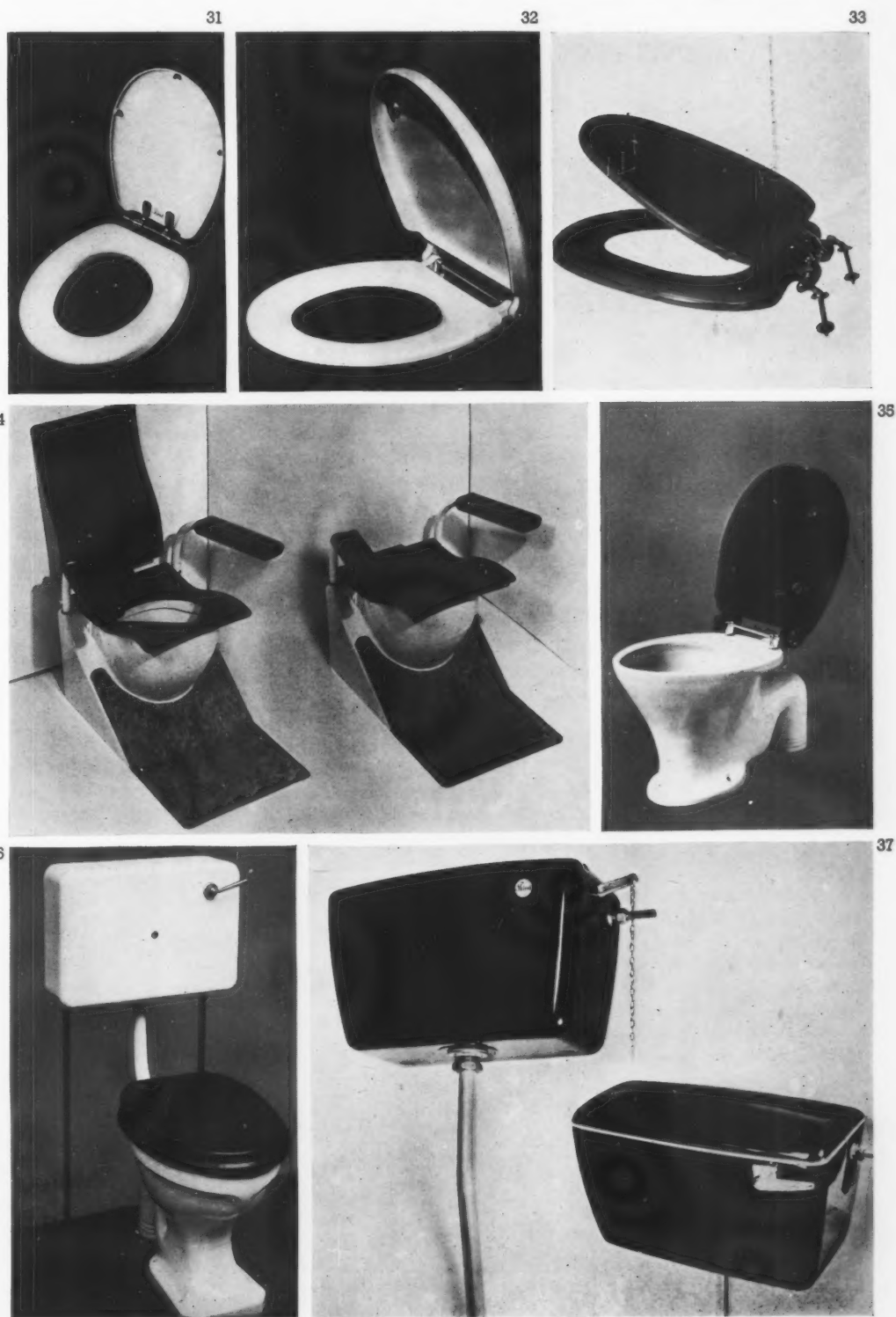


29

30



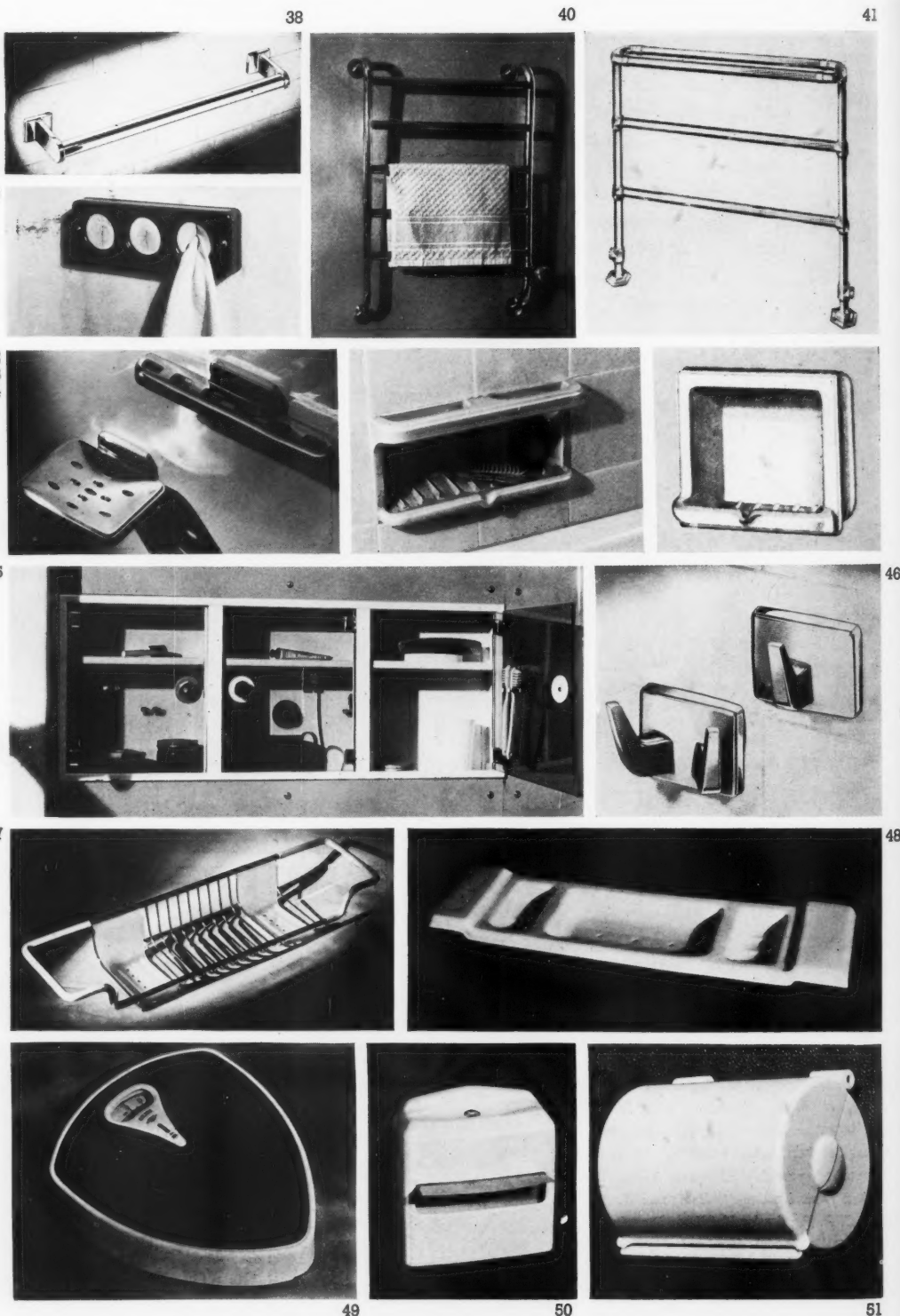
**seats, pans and cisterns** Plastic thermosetting mouldings were first applied to sanitary equipment for the manufacture of lavatory seats and lids, and are now used almost universally. The variety of shape is interesting but hardly explicable. In 34, James Gardner's ingenuity may seem to have gone to excessive lengths though in general it is to be welcomed in the face of some of the rather pointless shapes that seem to be creeping into lavatory pan design. Developments in pans have mainly been confined to methods of operation such as the syphonic-action flushing system. Most interesting of the cisterns are two designed by Allan Bowden in moulded 'Duranite,' a pitch-based composition which is non-corrosive, 37. Plastics are used in the working parts for the same reason. The low level cistern, 36, is another satisfactory design projecting only six inches from the wall, with a vitreous enamel pressing forming an outer cover.



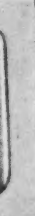
31, moulded plastic seat and cover with chromium fittings, by Shire and Co. 32, Ekco 'Belvedere' seat and cover in moulded plastic, rustproof plated metal parts. Produced in various colours by E. K. Cole. 33, 'Celmak' moulded plastic seat and cover with chromium fittings, by Robert Mc Ard and Co. 34, pan in glazed heavy fireclay ware with 'Bakelite' seal, cover and armrests designed by James Gardner for Adamsez. 35, 'Smada' pan in fireclay with vitreous glaze, made by Adamsez. 36, 'Panel Fordham' cistern with galvanized steel inner cistern with cover of vitreous enamelled pressing. Projects only six inches from back wall. Designers J. F. and C. F. Parker for Fordham Pressings, Ltd. 37, 'Lynx' low-level cistern in 'Duranite' pitch-based composition and a flushing cistern in the same material, both designed by Allan Bowden for Shire and Co.

**miscellaneous** Some of the bathroom fittings illustrated below were chosen on the grounds of their visual design, others for ingenuity. Apart from the fittings illustrated, industrial designers are rarely employed for this class of equipment. Most manufacturers consider ventures into the field of contemporary design as risky experiments. But whatever the style of the rest of a house, it is always taken for granted that the bathroom will have a contemporary character. There is no real element of fashion in bathrooms or their equipment—at least as yet, nor is it necessary. So any good design properly marketed should therefore be expected to have a life sufficient to offset the initial cost of design. In fact any manufacturer with a progressive design policy, raw material problems apart, could hardly fail to make a good thing of it.

38, 'Masque' towel-rail and brackets in 18 inch, 24 inch and 30 inch sizes. In 'Mazak' zinc based die-casting, chromium finish, designed by Scott-Ashford Associates and made by W. C. Youngman's. 39, 'Presto' towel holder in 'Bakelite' moulding with sheet rubber holders, made by W. E. Amies and Co. 40, heated towel-rail shown at 'Britain Can Make It' exhibition, made by Burn Brothers (London). 41, hot water towel airer, finished chromium, supplied by W. N. Froy and Sons. 42, 'Masque' soapholder and toothbrush holder in the same material and with fixing plate similar to 38. Designed by Scott-Ashford Associates for W. C. Youngman's. 43, recessed soapholder and bath handgrip in ceramic ware by Carter and Co. 44, recessed bath soap holder in white ware by Shanks and Co. 45, recessed bathroom cabinet with transparent doors used at the 'Britain Can Make It' exhibition. Designed by Tayler and Green and made by Alfred Imhof's. 46, 'Masque' single and double hook with concealed fixing plate, in same material and similar fixing to 38 and 42. Designers, Scott-Ashford Associates for W. C. Youngman's. 47, 'Detacha' soap and sponge holder, in chromium plated brass with removable coloured 'Perspex' soap trays. Designer, Peter Bell, made by Valbania. 48, bath tidy in moulded coloured 'Perspex' made by Troman Bros. 49, weighing machine in cast iron, mild steel, spring steel, 'Mazak' and aluminium, designed by J. E. Bache and made by George Salter and Co. 50, toilet paper holder in glazed white or coloured earthenware by Pountney and Co. for Jeyes Sanitary Compounds Co. 51, toilet roll holder in black or cream moulded 'Beelle' with hinged lid. Designed by A. E. Brookes, made by Brookes and Adams.



41



46



48



51





## SCHOOL AT WHITSTABLE

**F. R. S. YORKE, E. ROSENBERG AND C. S. MARDALL: ARCHITECTS**

The school is for 450 boys and girls but will later be converted for boys only. The site is high and very exposed but with extensive views in all directions. The building forms a silhouette on the skyline from the town. Planning is extended and open in order to make best use of the views and to enclose the playground. The two main teaching blocks, one containing normal classrooms, the other science, domestic science and needlework rooms, are both two storeys high and face south and west respectively. They are planned on an 8 ft. 3 in. grid, as are also the gymnasium, workshops and dining-room, while the planning of the assembly hall is based on a 12 ft. 0 in. grid. These main elements are joined by small link blocks containing the staircases. First floor classrooms are designed with bridge links down to the corridors allowing classrooms on both storeys clerestory lighting and ventilation. Coat racks are recessed in these corridors. The assembly hall stage is full width of the hall with a removable apron stage in three steps. Ground floor is on three levels to accommodate the fall in the site.

The main classroom blocks have a light steel frame with external cladding in precast slabs finished with white spar, clipped direct to stanchions. Link structures are of reinforced concrete and brick. Details at eaves and around windows are standardized. First floor and roof are in precast units. The other parts of the school

are joined to the standardized blocks by expansion joints and are free from restrictions of grid planning. Entrance hall and staircase are in reinforced concrete while assembly hall, dining-room and gymnasium are in brick and steel, with local stocks, rendering, and vertical red cedar boarding externally. Assembly hall and dining-room are spanned by light, open lattice beams with bent lacing, and purlins carrying aluminium decking. The tank tower flue is of reinforced concrete with the vertical duct from the tanks in brickwork supporting a concrete platform for a tank room. This tank room consists of a light steel frame with cedar cladding panels framed in aluminium.

Walls are finished externally either with spar faced slabs or London stocks. The rendering on the entrance hall and gymnasium walls is white pebble dash, with occasional pink pebbles. Internally walls have fair face stocks and flint limes and three-coat lime plaster in classrooms. Ceilings generally are of exposed, painted, woodwool slabs. They are suspended on Ts where used with a steel frame and elsewhere form permanent shuttering to concrete soffits. The assembly hall has a fibrous plaster suspended sounding-board with a ply reflector at the stage. Classroom floors are laid with West African mahogany wood blocks and the assembly hall with beech strip. Corridors, changing rooms, lavatories and kitchen are tiled. Heating is by hot water radiators.

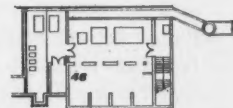
# SCHOOL AT WHITSTABLE

## key

- 1, gymnasium.
- 2, gym store.
- 3, towel laundry.
- 4, games store.
- 5, changing and showers.
- 6, gym instructor.
- 7, lavatory.
- 8, corridor.
- 9, medical inspection.
- 10, changing and division.
- 11, lockers.
- 12, staircase.
- 13, covered play area.
- 14, cleaner.
- 15, drying room.
- 16, school store.
- 17, classroom.
- 18, geography room.
- 19, store.
- 20, green room.
- 21, chair store.
- 22, stage.
- 23, assembly hall.
- 24, entrance hall and exhibition.
- 25, secretary.
- 26, head.
- 27, meters and electrical equipment.
- 28, science lecture.
- 29, general science.
- 30, needlework.
- 31, domestic science.
- 32, dry store.
- 33, larder.
- 34, dining room.
- 35, kitchen staff.
- 36, office.
- 37, vegetable store.
- 38, kitchen.
- 39, wash up.
- 40, pot wash.
- 41, garden store and bins.
- 42, fuel and dustbins.
- 43, metalwork.
- 44, drawing office.
- 45, woodwork.
- 46, boiler house and fuel store.
- 47, stage—upper part.
- 48, assembly hall—upper part.
- 49, corridor and coats.
- 50, history room.
- 51, landing.
- 52, music store.
- 53, music room.
- 54, staff room.
- 55, staff workroom.
- 56, divisions.
- 57, corridor and gallery.
- 58, book store.
- 59, library.
- 60, art room.
- 61, light crafts.

first floor plan

scale: 1/64 in. = 1 ft.



basement plan

ground floor plan



E





1

Three views of the main entrance and west façade. The entrance hall and exhibition area have a full window wall. Above them is the staff room with cantilevered balcony: the exterior wall finish is white pebble dash. The first floor music room on the right of the staff room is faced with red cedar boarding. All window framing is painted white.

2



3







4



5



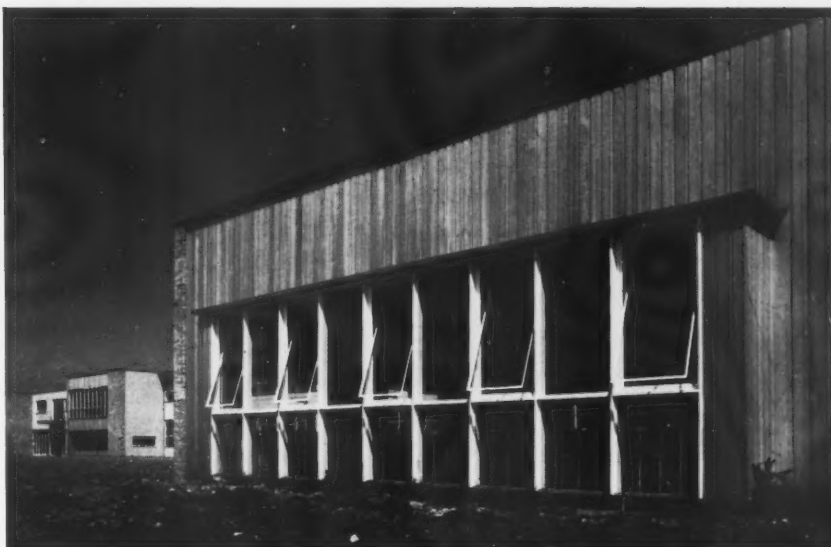
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7



4, south elevation of the eastern classroom block with the east elevation of the main block in the background. 5, the rear elevation of the entrance hall. 6 is the south end of the main classroom block looking south-east beyond the single storey corridor that leads to the dining block. 7, the boiler house and raised tank room.

8, the exterior of the gymnasium finished with red cedar boarding. 9, the main staircase hall looking north. This block, fully glazed on two sides, serves as the link between the two main classroom blocks.



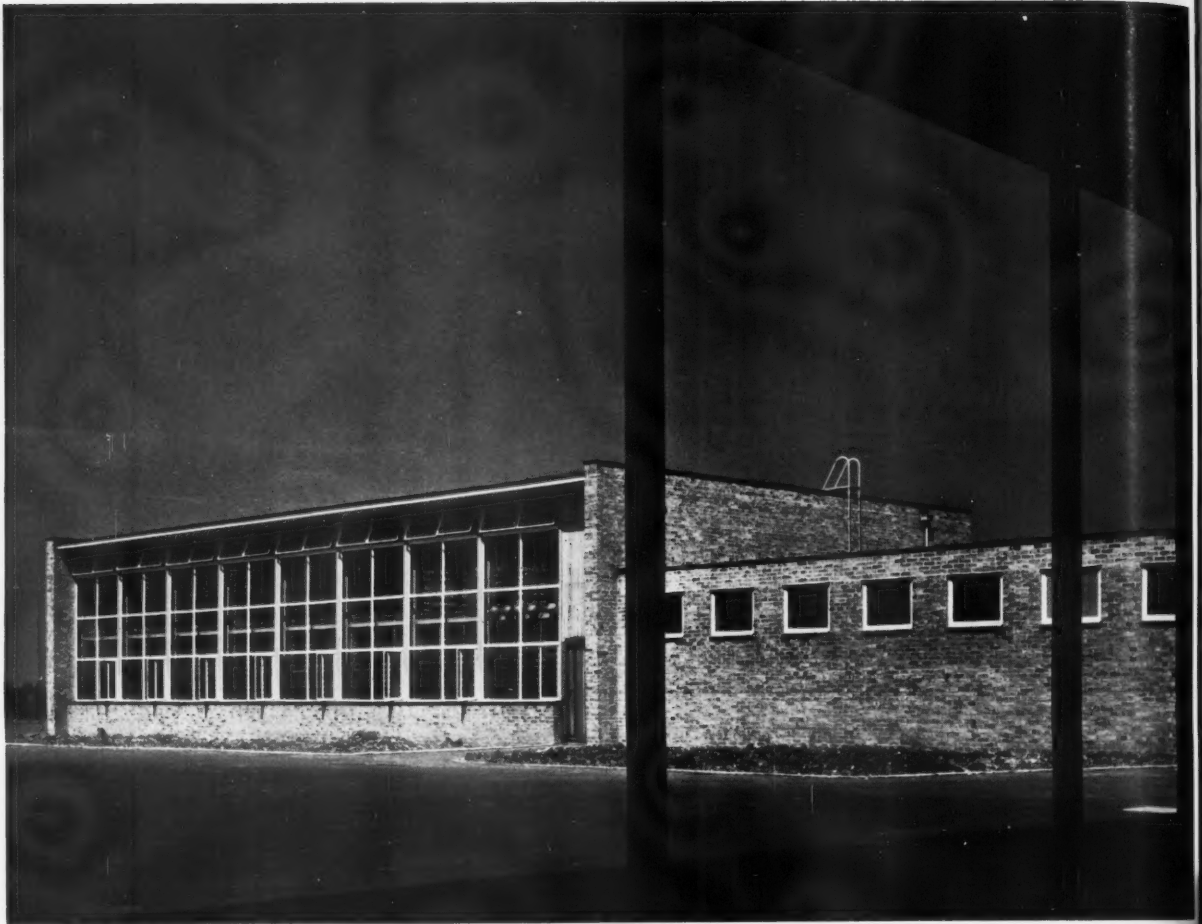
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**SCHOOL AT WHITSTABLE**

9



10



11



12



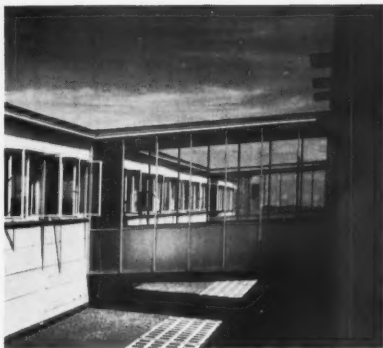
13



10, the exterior of the gymnasium looking north-east from the corridor of the eastern classroom block, and 11, the interior. 12, the assembly hall looking towards the stage. An acoustic panel suspended from the open lattice ceiling beams runs centrally the whole length of the hall. 13, the serving counter for meals in the school dining hall. The tiles were designed by Peggy Angus.



14



16

15



#### SCHOOL AT WHITSTABLE

14, one of the small link bridges from first floor classrooms to the corridor. This design allows clerestory lighting for the lower floor classrooms and top lighting for the corridor (see 22 on the following page). 15, a bridge interior showing the wooden handrail and metal supports. 16, the main staircase, and 17, the upper floor of the main staircase hall.

17



18



19



20

**SCHOOL AT  
WHITSTABLE**



21



22



18, the interior of the main entrance hall looking towards the assembly hall. 19, the first floor music room. 20, a typical classroom: walls are finished with matt grey or brown paint, with door and blackboard frames in white and doors in red, blue or yellow. 21, upper floor corridor of the main classroom block. 22, the corridor of the eastern classroom block with roof lights (see 14 on the previous page) and the roofing of the covered play area on the left. Lockers are painted in alternate red and grey or yellow and grey.

G. E. Fussell

*The use of ice for cooling drinks dates in England from the Restoration; until the latter part of the nineteenth century all the ice used was natural ice collected in winter and stored in special structures. In this article G. E. Fussell traces the history of the use of ice in England and the means adopted for keeping it; he describes the construction of that once essential adjunct to the country house, the ice house, the employment of ice for cooling rooms, the Norwegian ice trade, and the rise of artificially manufactured ice.*

## NATURAL ICE

When I was a little boy there was a current saying 'As cold as an ice-house,' but the saying conveyed nothing more than a sense of intense cold to most of those who used it. The ice-house had already been superseded and the words conjured no image to the mind.

The use of ice for cooling drinks in summer heats was apparently introduced into England by the Merry Monarch on his return to his throne in 1660. In that year a snow and ice house was made in St. James' Park after the fashion then in vogue in some parts of France and Italy<sup>1</sup> where emigrant Cavaliers had come into contact with ice-houses and learned how to dispose of their stores.

The method of storing natural ice and snow in Italy was described to Boyle by John Evelyn and his account is included in Boyle's *New Experiments and Observations touching Cold* (London 1665, p. 407). The Italian pits were called 'conservatories where snow and ice are kept all the summer' and were sunk 'in the most solitary and coolest places, commonly at the foot of some mountain or elevated ground, which may best protect them from the meridional and occidental sun.' Some 25 ft. wide at the orifice and about 50 ft. in depth was esteemed a competent proportion. 'And though this be

excavated in a conical form, yet it is made flat at the bottom or point. The sides of the pit are so joiced (joisted) that boards may be nailed upon them very closely jointed. About a yard from the bottom is fixed a strong frame or tressel, upon which lies a kind of wooden grate; the top or cover is double thatched, with reed or straw, upon a copped frame or roof in one of the sides whereof is a narrow door-case hipped on like the door of a dormer, and thatched and so it is compleat. To preserve snow they lay down clean straw upon the grate or wattle, so as to keep the snow from running through whilst they beat it to a hard cake of an icy consistency which is near one foot thick; upon this they make a layer of straw and on that snow beaten as before; and so continue a bed of straw and a bed of snow . . . till the pit be full to the brim. Finally they lay straw and reed . . . a competent thickness over all and keep the door locked.' A grating was provided to allow accidental thaw water to drain away and so the bottom was but slightly steened and not watertight. Those who were most curious and circumspect preserved a tall circle of shady trees about the pit rather to shade it than drip upon it. The approach was preferably by a circuitous descent filled with straw and covered as much as possible.

An ice store on these lines was

apparently made at about this date in the Royal Palace at Greenwich 'in the side of the Castle Hill and steened with brick,' but hardly so wide at the mouth, and in general these were the principles on which all later private ice-houses were constructed.

The Royal example was one that was likely to be rapidly and extensively imitated by the entourage of the Court, the titled and landed gentry who ruled the country, and this for reasons quite apart from the luxury which the stored ice could bring to their tables. The Restoration years were a time of increasing wealth. Rich men were returning from overseas and settling in the country, new desires were afloat and much building was going on: so an ice-house quickly became a necessary appendage to pretty well every country mansion.

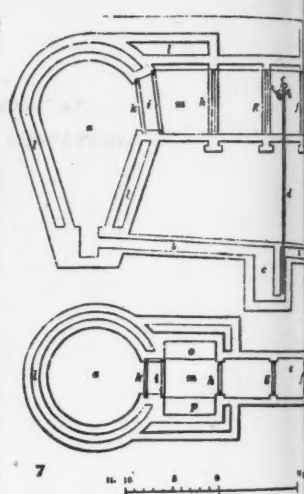
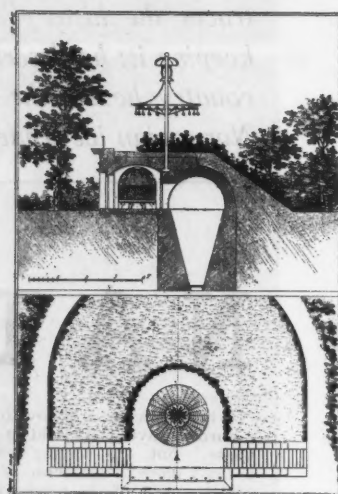
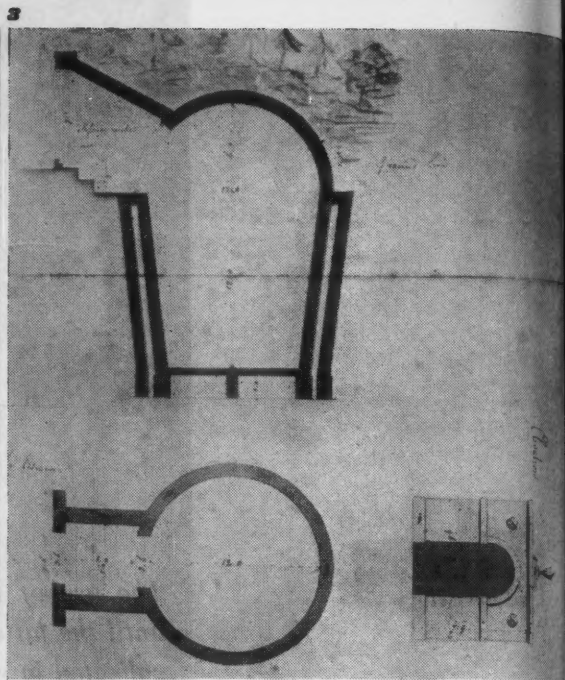
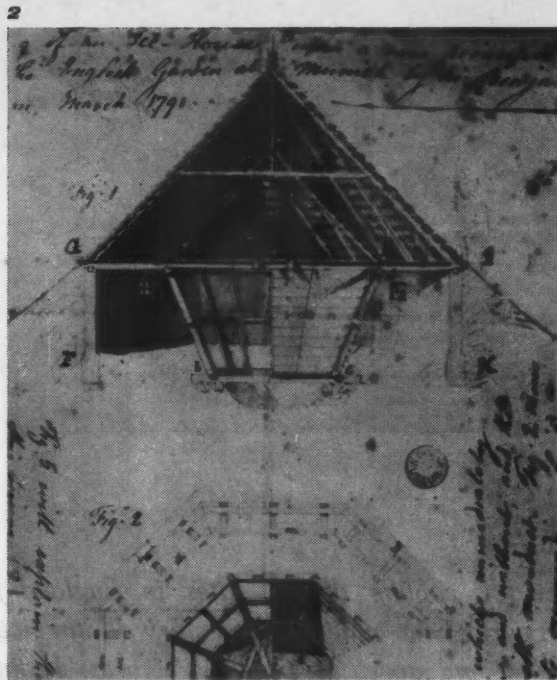
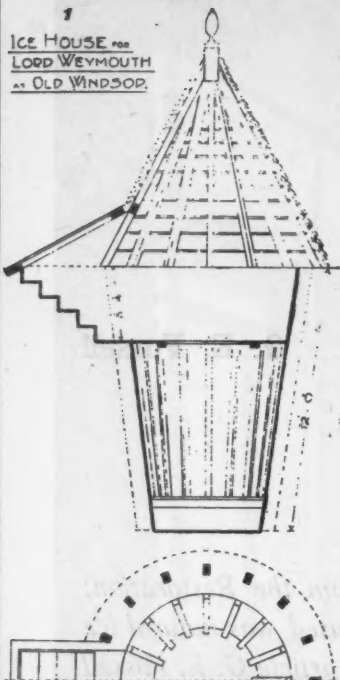
Marlborough, for example, writing to his wife, remarks 'Your expression of an ice-house, that it can't be of use this three years, is a very melancholy prospect to me, who am turned on the ill-side of fifty-seven.'<sup>2</sup>

Such ice-houses were extremely general in rural mansion grounds during the two hundred years from their introduction in 1660 to at least 1860 when imported ice had certainly begun to provide the increasing requirements of London for the

<sup>1</sup> Add. MSS. 10116-7, p. 130 (British Museum).

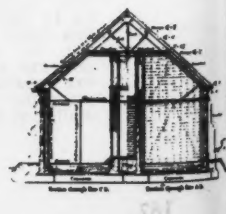
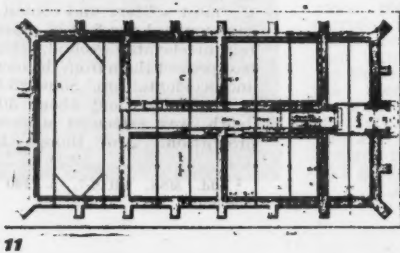
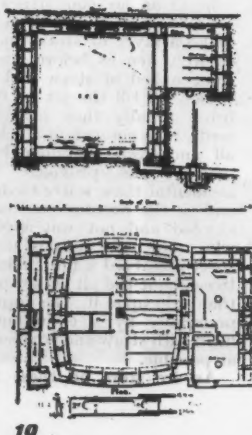
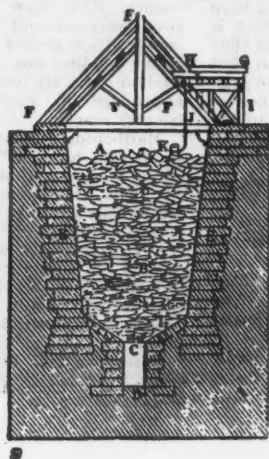
<sup>2</sup> Winston S. Churchill, *Marlborough, his life and times*, 3, p. 327.

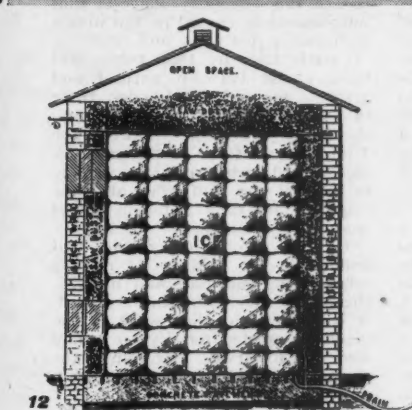
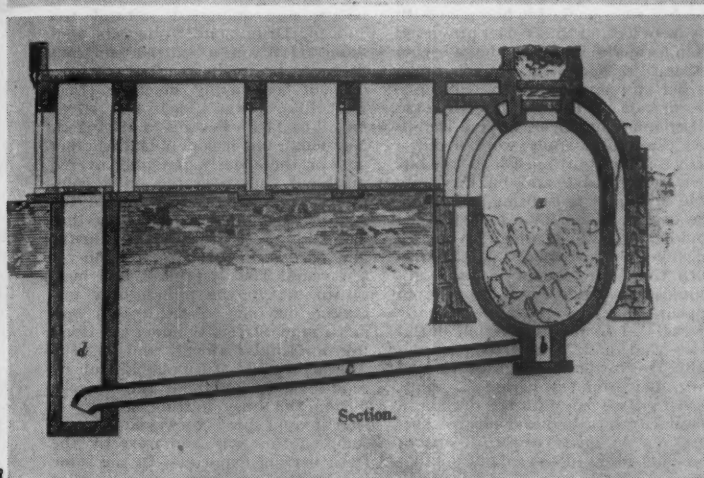
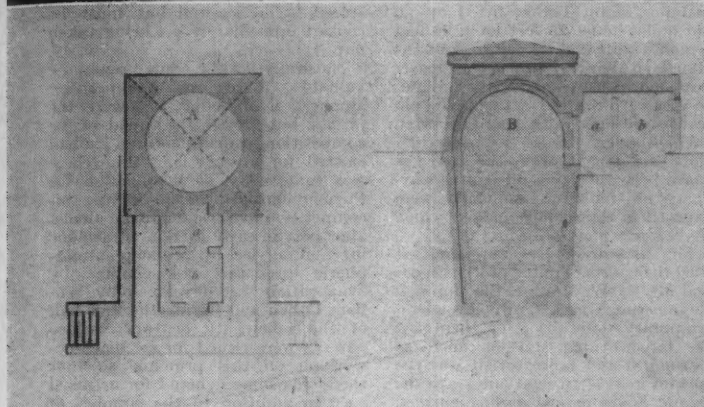
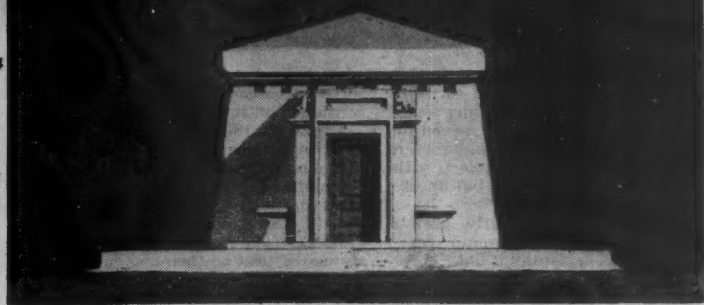




It seems that Charles II when he returned to England from France introduced the ice-house into this country, and his lead was not long in being followed by the newly enriched. 1 shows the section and plan of an ice-house which James Gibbs designed for Lord Weymouth at Old Windsor; it appears to be a simple affair, the ice-well sunk into the ground. 2 is an invention by Sir Benjamin Thompson Rumford for the English Garden at Munich drawn by Dance the Younger in 1791; the whole is above ground and the actual part containing the ice

enclosed by another edifice, which is banked up with earth to exclude the 'external air.' On the other hand, Sir John Soane's design, 3, is underground entirely. Sir John Papworth included into his Rural Residences, published in 1818, an ice-house 'designed as an ornamental building,' roughly in the Egyptian manner, 4. But he also took care to arrange for proper drainage, for the exclusion of warm air by ventilation and for a double porch. 5, in contrast, is Thomas Jefferson's utilitarian and unpretentious ice-house at Monticello, Virginia. Ornamental possibilities seem to have been uppermost in the mind of J. Ch. Kraft, who designed this ice-house of 1809, 6, with 'columns of the Pestum order,' the whole surmounted with a 'Turkish parasol.' A similar system to that in 4, only very much more elaborate, was suggested by Loudon in his 'Encyclopædia' of 1833, 7, where a sequence of three porches and five doors prevent the entry of outside air; in addition, the melted ice can be pumped up, filtered and used as drinking water. The ice-house, 8, included in C. J. Richard-





son's *The Englishman's House*, improves on this by adding a further two ante-chambers. An important improvement, however, was introduced by Andrew Ure; he designed in his *Dictionary of Arts, etc.*, 'some kind of machinery by which the ice could be got out without somebody having to climb down a ladder,' 9. By the mid-nineteenth century ice began to be considered no longer merely as a luxury, but as a necessity to keep the city population's food safe. Big ice stores were built either below the ground as in 10, or above as in 11, intended as a fish store for Yarmouth, or 12, which was designed in 1883 by J. P. Sheldon as an adjunct to a dairy farm.

commodity, and manufactured ice already showed signs of entering the market.

Some of these structures have fallen into ruin; others may be in a state of unused preservation. Mr. Peter Davies remembered one near his home at Beechborough, Newington next Hythe, Kent.<sup>3</sup> Another ice store in a hillside which was probably in a good state of preservation, but not, of course, in use in 1933, was to be found at Ashridge, Hertfordshire. It was in the form of a large well, covered by a brick vault, and closed by three separate doors, only one of which was opened at a time so that an air lock was formed to keep out the external atmosphere when it was entered.<sup>4</sup> This was used in the Italian manner. Yet another ice-house still stood in Hampton Court Park in 1944,<sup>5</sup> but of this I have no description.<sup>6</sup>

In our climate it was occasionally a chancy business to get the ice-house filled. Walter Scott wrote to Lady Abercorn on April 21, 1824<sup>7</sup> that 'all this last winter there was but one day when they could collect ice for the ice-house at Abbotsford. Most fortunately, or to speak more properly, most providentially, the gardener, being an alert person, had the ice-house filled on that occasion, which has been the means of saving the life of one of my best friends and nearest neighbours, John Scott of Gala.' He had been thrown while hunting and his head cut and the consequent fever could only be kept under with ice. Scott adds 'Had we not fortunately been able to supply the remedy there was none to be had nearer than Edinburgh for none of our neighbours had been as alert as we were.'

Practice often precedes theory and ice-houses were built for use in Great Britain at least a century and a half before architects and other specialists began to write about the method of building them and their uses. The earliest instructions about construction which I have been able to find are supplied by Philip Miller's *Gardeners' Dictionary* of 1752. This is a re-issue published after the author's death and describes an ice-house as a building sunk in the ground to provide ice for the use of the family in the summer time. The book was undoubtedly intended for

the use of the landed and titled gentry and not for the small gardener and that is the reason for the inclusion of such an unlikely item, except that as Scott indicates in the letter quoted above, the duty of filling the ice-house in the winter appertained to the gardener and his men. The Dictionary says that it is necessary to choose a well-drained site and to provide a run off for melted ice. Curiously enough it should be exposed to the sun and air, but it can be of any shape you like. Ice-wells were seldom made an ornamental building, but the Dictionary sees no disadvantage in making them so.

It was perhaps this hint that led John B. Papworth<sup>8</sup> to produce a design for an ornamental ice-house and to animadvert generally on the subject.

'By the proper introduction of ice into apartments in close and sultry days streams of cool and refreshing air are produced that no other means can obtain; for the air that is cooled by the ice being urged forward by the warm air, continued currents are created, that prove as salutary as agreeable.' Many years later ice was used in the Royal Palaces of Windsor, Osborne and Balmoral for this purpose being packed 'in pretty wooden buckets' and apparently hung up in the apartments. It was also used to cool the compartments when the Queen travelled by train. Very large stores were then (1899) maintained at the places named, the well at Windsor being capable of containing 500 tons, and the ice being harvested from the ornamental lakes in the Royal Grounds.<sup>9</sup>

Papworth's design contains in its plan and section all the requisites to the construction of an ice-well. It shows the double wall for the drainage of surrounding water or damp; the porches (a) and (b) to exclude the external air; the air traps and drain (cc) to carry off the meltings of the ice and to prevent the passage of air up the drain, which would prove fatal to the purpose; and (d) representing the mouth of the drain terminating in a pond, to which an iron grating should be affixed, to prevent the ingress of rats and other vermin that frequently destroy an ice-well without exhibiting the cause which admits a concealed passage of air into the cell or chief apartment of the building.

Small ice-wells were inexpensive provided there were the means of drainage; in London residences they could be formed without difficulty in the vaults, and here they would have probably been the more used but for the prevailing impression of the enormous expense of an ice-well in London. . . . This impression had arisen from the wells made for confectioners, which were very spacious and proportionally expensive; for such large buildings amidst the various impediments and obstructions opposed by the pavements, vaults, water pipes, common sewers and contiguous buildings, must be costly: and several where the site or other circumstances were unfavourable, had proved almost incredibly expensive. This infers that some confectioners had ice-wells in 1818, while private persons rarely indulged in them, but is uncertain because ice-cream or ice-water was first introduced to England in that year by Mr. Gunter (his confectionery became later almost world famous) who went

<sup>3</sup> *Library Association Record*, July, 1944, p. 122.

<sup>4</sup> Marjorie and C. H. B. Quennell, *History of Everyday Things in England, 1733-1851*. London, 1933.

<sup>5</sup> *Library Association Record*, October, 1944, p. 187.

<sup>6</sup> A round dozen of ice-houses are described in the two volumes of *Notes and Queries* for 1941 and were very widely distributed, examples being cited both in Wales and Scotland. The places where they were found are Gwernvale, Crickhowell, Brecon (*Notes and Queries*, Vol. 180, p. 121); J. M. Robertson's house at Barn Elms—not Hammer-smith, 1876; Penjerick near Falmouth, the seat of the Fox family (*ibid.*, p. 137); in an old chalk pit at Clendon Park, Guildford; the ducal gardens at Stowe, Buckingham (*ibid.*, p. 176); an unidentified site of a seventeenth century house (*ibid.*, p. 137); at Oldbury, Ighiteham, Kent (*ibid.*, p. 215); on the estate of Hugh Gladstone, of Cape-nock, Penpont, Dumfriesshire (*ibid.*, p. 229); and at Aston Hall, Birmingham (*ibid.*, Vol. 181, p. 97). A note of fantasy is introduced into these records by the legend that an ice-house stands under the lake at Wakefield Lodge, Pottersbury, Northants (*ibid.*, Vol. 180, p. 229), and another note of ingenuity by the ice-house at Wortley where the entrance near the pond was low enough to enable the ice to be floated into it (*Cold Storage and Ice Review*, September 15, 1899, p. 77, citing the *Field*). At one place in Scotland ice was merely placed on the ground and covered a few feet with sawdust, a method said to be quite efficacious in preserving a supply for all the year round. In only two of these notes is there any mention of food being kept in the ice-house, at Stowe and at the unidentified site.

<sup>7</sup> *Familiar Letters*, II, p. 200.

<sup>8</sup> *Rural Residences, consisting of a series of designs for cottages . . .*, 1818, pp. 97-100.

<sup>9</sup> *Cold Storage and Ice Review*, 1899-1900, p. 19.



to Paris specially to find out how these delicacies were prepared. In the country, of course, the difficulties confronted in building an ice-house in London did not occur and beside the luxury ice afforded Papworth argued that the building to preserve it might usefully be made ornamental. Nor were the gentry the only clients.

Some innkeepers of the time already appreciated the value of a store of ice for use in their business. When the Royal Hotel at Plymouth was designed the basement plan provided a cold larder 22 feet by 11 feet and on the north side of the building, in the coolest situation, an excellent ice-house of the usual design, partly underground and having hollow walls filled with some unspecified insulating material and having a good drain.<sup>10</sup>

The Baxter recommendation of ice to farmers as an object worthy of their attention was made more specific to the dairy in 1849 when some real concern about the purity of the nation's food supply began to be exhibited. Once again the example of foreign countries where the system of preserving and cooling provisions in hot weather with ice had been 'so extensively adopted' was quoted, and was recommended as being most advantageous in dairies because farmers in most districts had facilities for obtaining it at trifling cost, their horses being occasionally unemployed in winter, and, of course, they could preserve ice in the simplest possible way between walls of clay 6 feet high and 3 feet thick and lined with straw and the whole thatched over with about 18 inches in thickness. Drainage could easily be provided and the ice stored would keep for years.<sup>11</sup> Dairy hygiene may perhaps be said to have begun at about this date and there is a good deal of discussion in contemporary textbooks of the proper temperature for keeping and processing milk.

During the nineteenth century the ice-house ceased to be entirely a luxury confined to the private dwellings of the very rich and came to be built as a natural adjunct to the more pretentious inns, but probably only the great coaching or posting inns and possibly later in some of the greater railway hostels—the last sentence is pure speculation. It is certain that by the mid-nineteenth century the commercial use of ice in the dairy and for keeping meat, game and fish fresh was practised as well as preached and that some of the ice-houses used for storing natural ice were being used as cold stores for food if only on a small scale, and by a method not quite defined. Normally the ice was used for cooling drinks and, perhaps, cold dishes—it might, perhaps, be added to what we would now call lobster salad and such like summer dishes. It was also used for cooling the atmosphere of rooms or railway carriages, at least by Royalty in Queen Victoria's day. So great was the luxury of the very rich in those times that special servants were appointed to look after the ice-house in the 'sixties.<sup>12</sup> It was dug out of the solid block in the store with pick-axes and taken to the house in a pail and this information is supplemented by the rather obvious comment that 'as the surface of the ice receded it became necessary to use a short

ladder to get at it.'<sup>13</sup>

Apart from local and native supplies the demand for ice expanded so rapidly in the early years of the nineteenth century that collecting supplies from neighbouring waterways, ponds and lakes into a small capacity store in which only the one supply could be packed each winter proved quite incompetent to meet it. Enterprise was in the air and speculators were looking for new ways of making money, so it is not surprising that an import trade which guaranteed continuous supplies at least to the Metropolis for domestic uses and to the fishing ports for packing fish grew up. Exactly when this trade started is difficult to determine. There are no absolutely contemporary accounts of it, possibly because it was of minute dimensions in its early years.

There is, however, a fairly general agreement that the originator of the foreign ice trade was a William Leftwich, but whether he obtained his first supplies from North America or from Norway is to seek.

The writer of a modern textbook tells another tale. 'About 1830,' he says, 'there commenced a remarkable trade in natural ice between this country and the United States, which now (1921) only remains a name. A company was formed to harvest the ice on the Wenham Lake about 18 miles from Boston and to ship it to the East and West Indies and later on to England, where extensive ice-houses were erected at London and Liverpool and arrangements made for importing many thousands of tons of ice each year.' The ice was cut out of the river in large blocks, packed closely to form a solid mass in the hold, which was provided with an inner lining and tan insulation between the wall of the ship. 'For many years this was the sole source of supply of imported ice. Then abundant supplies were obtained from the Norwegian lakes with naturally much less cost for freightage and less waste on the shorter voyage.'

The Norwegian ice trade rapidly assumed large dimensions reaching, in 1899, the record total of 505,142 tons worth £317,190, while the imports from America had altogether ceased. Since 1899 the manufacture of artificial ice had had an inimical effect on this trade and it gradually declined until after the first World War it fell to negligible dimensions before ceasing entirely in 1933.<sup>14</sup>

The ice was unloaded at the docks from the importing ships and barged up the river and along the canals to well-built and extensive stores favourably situated for this kind of waterborne transport; a lighterman on an ice barge was killed at Ransome's Dock, Battersea, in 1898, and it was here that Messrs. Slater's Ice Depot was.<sup>15</sup>

The Leftwich people certainly had at least two capacious stores, one at Albany Street, Camden Town, on the Regent's Canal and another at 34, St. James Street, Camden Town. The place at Albany Street was a well 82 feet deep and 34 feet across, self-draining and continued as a water well to 300 feet. Its capacity was 1,500 tons. That at St. James Street was smaller, but this did not complete the tale of their enterprise: they had another, the site of which is not stated, with a capacity of 3,000 tons. The firm's usual stock was not less than 1,000 tons and they always had

one ship on the way to maintain this quantity. Waste accounted for one-quarter to one-third, including waste in cartage.<sup>16</sup> Another store owned by this firm is reputed to have been 44 feet across and 108 feet deep with a capacity of 4,000 tons,<sup>17</sup> but its site is not given.

These people apparently always used wells or an underground structure for their stores, but other ingenious people adapted existing buildings for the purpose. For instance, John Turner fitted up an old boiler house 25 feet long, 26 feet 6 inches wide and 33 feet high at the Ranelagh Works, Pimlico, the greater part of which was above the ground, to receive block ice in 1848. The old walls were lined with boarding fitted with grooves, framed to take their ends and put in from the top, the space between being filled with sawdust; no nails or ironwork were exposed in the surface against which the ice was placed.

Similar store-houses were built at the other ports of entry of ice cargoes and Mr. A. W. Morant, the Borough Engineer at Norwich, provides a contemporary description of them. At the large fishing stations such as Yarmouth and Lowestoft it was the custom in 1877 to send out ice to the fishing boats in fast sailing cutters; the fish were packed in hampers with layers of ice and thus better preserved than formerly. This must have been a natural development of a much earlier and smaller luxury enterprise begun half a century before. In 1820 a London fishmonger, George Dempster, had successfully worked out a plan for transporting fish in ice, but it was expensive and he was only able to employ it to bring to London the best Scotch salmon for which he could charge a high price.<sup>18</sup> When ice became cheaper and particularly with the improvement in rail communication, fresh sea fish began to appear in large quantities in the markets of inland towns—an enterprise that had been attempted by John Tull in the mid-eighteenth century. 'It is from this period . . . about 1850 that we can date the decline in popularity of salted and pickled herrings for so many centuries one of the chief foods of the inland population.'

Domestic uses of ice necessitated the invention of a means of storage of small quantities in the home, and by 1844 Thomas Masters was able to write a book on ice in order to advertise his ice box (preserver). It was made of wood and lined with a patent substance, oropholite, the composition of which is not of course given, and an inner case lined with lead. He guaranteed that the ice would keep for months if a little was added daily and consequently continue to preserve the food placed in it.<sup>19</sup> He also sold wine coolers for 30s. and upwards. A simpler method of keeping ice in small quantities was to put it in a deep dish or jug placed on a feather pillow and covered by a feather pillow: but this only related to the small quantities that might be wanted in a sick-room.<sup>20</sup> A few years later Jolley's and other safes were being used by butchers and poultrymen, dairymen, etc., in London, and the arrangements of ice drawers at the Reform Club had become worthy of special notice for their convenience,

while the substance was used to preserve in carcase the flesh and fowl consumed on the Atlantic steamers.<sup>21</sup>

By about 1850, the purity of the food supply had begun to exercise the minds of persons concerned with the well-being of the people,<sup>22</sup> and ten years later it was seriously proposed by Sir Charles Elliott that the graziers should undertake the ice storage of meat on their own premises and even out the supply to the market. 'Meat,' he said, 'could be stored in an ice-well but must be cooked immediately on being taken out.'<sup>23</sup>

Naturally, as the trade grew more valuable there was competition amongst rival bodies to secure the profits, but though the threat of the competition of manufactured ice had existed for a very long time there was some show of justification for the merchant's optimism because this competition had so far proved almost abortive. So early as 1755 a machine for making ice by reducing atmospheric pressure and cooling by evaporation was developed by William Cullen and during the first half of the nineteenth century various patents were issued for ice machines working on this principle so that there was some demand for artificial ice<sup>24</sup> in addition to the supplies of native and imported natural ice. Indeed, Drummond<sup>25</sup> suggests that James Harrison, a Scottish emigrant to Australia, made the first not very efficient ice-making machine (? in Australia); it was based on a patent issued to Jacob Perkins in 1834 (Pat. No. 6662), but it is doubtful whether any of these early patents covered machines that operated on a commercial scale. It was not until the end of the nineteenth century that ice-making as a professional industry had been established in London for ten years. The first plant had been set up in 1870; the 'puffing billy' ice-making machine erected in that year in Ground Street, Commercial Road 'by a retired major',<sup>26</sup> and in 1898 Aberdeen could still not make all its requirements for about three weeks during the busy herring season, so that it used some Norwegian ice and some of this was also used by the fresh herring exporters. In the same breath this authority suggests that milk should be caused to flow over a refrigerator just after milking.<sup>27</sup>

Clearly then by 1900 battle had been joined between natural and artificial ice and the London trade in ice had fallen very largely into the hands of the largest firm, the United Carlo Gatti & Stevenson & Slaters Ltd., who were then dealing in natural ice, but who at some slightly later date installed several ice-making plants.

By the 'nineties other firms had entered in the business of making refrigerating machines and in 1933, the year in which importation ceased, it could be said that some of the machines erected forty years before were still in service, a tribute to the design and quality of workmanship put into them.<sup>28</sup>

*note* We are indebted to Dr. H. Rosenau for the loan of illustration 2 which is from an unpublished study.

<sup>10</sup> *Dictionary of Architecture*, c. 1877.

<sup>11</sup> *The Englishman's Food*, *passim*.

<sup>12</sup> *Jour. Roy. Soc. Arts*, 1861, pp. 95 and 110.

<sup>13</sup> Letter from Low Temperature Research Station, January 3, 1946.

<sup>14</sup> *op. cit.*, p. 382.

<sup>15</sup> *Cold Storage and Ice Review*, August, 1898, p. 66.

<sup>16</sup> *Ibid.*

<sup>17</sup> *Mal. Williams, Mechanical Refrigeration*, 4th edition, 1933, pp. 57 and 62.

<sup>18</sup> *Ibid.*, 1899, p. 35.

<sup>19</sup> *Jour. Royal Soc. Arts*, 1873, p. 811.

<sup>20</sup> J. C. Drummond and Anne Wilbraham, *The Englishman's Food*, 1939, p. 366.

<sup>21</sup> *The Ice Book*, being a compendious and concise history of everything connected with ice, 1844, p. 52.

<sup>22</sup> *Jour. Roy. Soc. Arts*, 1865, p. 441.

<sup>10</sup> *The public buildings in the West of England as designed by John Foulston, FRIBA*, 1838.

<sup>11</sup> G. A. Dean, *Essays on the construction of farm buildings and labourers' cottages*, 1849. W. L. Rham, *Dictionary of Agriculture*, new ed., 1850.

<sup>12</sup> *Notes and Queries*, Vol. 181, p. 97.

<sup>13</sup> *Ibid.*, Vol. 180, p. 159.

<sup>14</sup> Bernard H. Springett, *Cold Storage and Ice Making*, 1921, p. 71.

<sup>15</sup> *Cold Storage and Ice Review*, 1898, p. 100, cf. *ibid.*, Jan. 5, 1905.



## current architecture recent buildings of interest briefly illustrated



1, looking north-east from the approach road.

### EXPERIMENTAL ABATTOIR AT GUILDFORD

ARCHITECTS: CHIEF ARCHITECTS' DIVISION, MINISTRY OF WORKS

This is the first of several experimental units being built for the Ministry of Health to test, under hygienic conditions, a system known as 'line dressing,' and also to serve as an information centre for local authorities who are considering similar projects. The layout affords complete external segregation between the 'clean' side, consisting of offices, welfare and outloading of carcass meat, and the 'dirty' side for incoming live animals, outgoing waste products and condemned carcasses. The building has a reinforced concrete frame with a load-bearing r.c. roof to the cold rooms, pre-cooler area and outloading department, and a r.c. north light roof to the slaughter hall area. The floor of the slaughter hall and by-products area is of 2-inch granolithic incorporating a proprietary hardener, finished with a non-slip surface of carborundum at the rate of 3 lb. per square yard. An experimental floor of non-slip acid resisting pressed tiles, jointed with acid resisting mastic cement, is laid in the pig slaughtering area. All operational area walls are sprayed with chlorinated rubber paint in light colours.

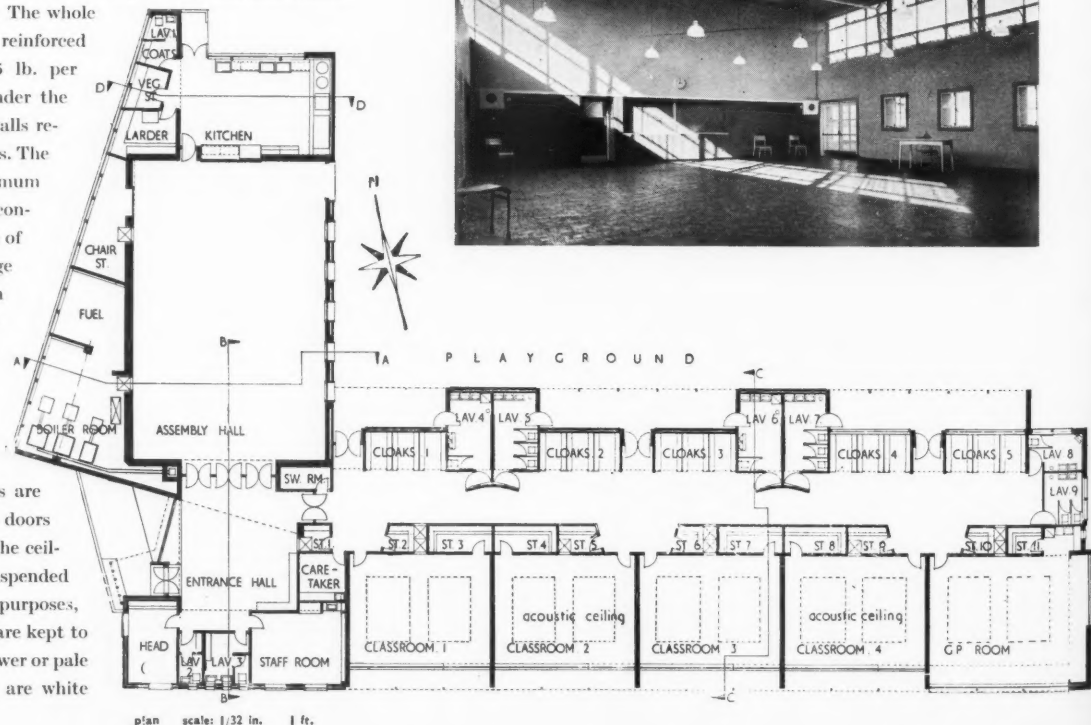




## PRIMARY SCHOOL AT GREENWICH, LONDON

ARCHITECTS: DENIS CLARKE HALL AND L. W. ELLIOTT

The Cherry Orchard school for the LCC provides accommodation for 200 children allowing 55 square feet per place. The building has been built to the north of the site to keep access roads to a minimum and allow for a future nursery school or children's play area to the south. The trunks of some large diseased elm trees have been left on the site for the children to climb on. The plan consists of a wing containing classrooms, cloakrooms and lavatories, linked to the assembly hall and kitchen wing by the entrance hall, from which the staff rooms open. The corridor ceiling is kept low to be in scale with the children while still acceptable to adults, and allows cross ventilation in classrooms. The classroom unit and brick dimension are the module. Walls are load bearing with beams and trusses carrying aluminium roof decking. The whole stands on a 6-inch concrete slab reinforced with square mesh weighing 5.5 lb. per square foot and with sinkings under the main load-bearing and external walls reinforced with 2½-inch diameter rods. The weight of steel is kept to the minimum by the lightness of the roof, the continuity of the beams and the use of lattice portal frames for the large spans. External walls are of 11-inch cavity construction with the inner skin of breeze or brick and internal walls are of 9-inch or 4½-inch brickwork. The internal treatment generally has been to use strong colour. For example, all boys' lavatory doors are french grey and girls' lavatory doors lemon yellow. In each classroom the ceilings are deep royal blue with two suspended panels of fibreboard for acoustic purposes, painted white. The various walls are kept to less strong colours, such as cornflower or pale lemon. Window and door frames are white and sub-frames grey.



2, typical classroom bay on the south facade. 3, the assembly hall with kitchen serving hatches in the background.

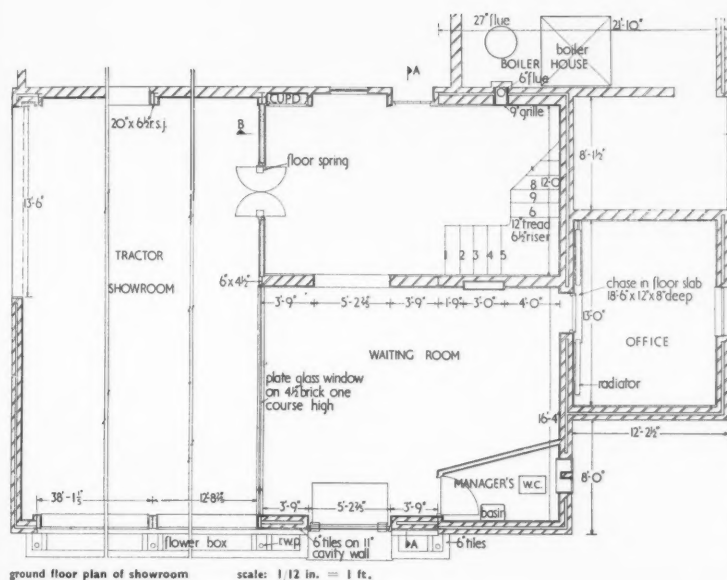


4



## TRACTOR REPAIR DEPOT, SHOWROOM AND OFFICE AT CHESTER

ARCHITECT: AILEEN TATTON BROWN



The repair depot and showroom for Knutsford Motors is the first building to be completed on the Sealand Road Trading Estate, outside Chester. The ground floor showroom is designed to accommodate tractors and agricultural implements up to 13 feet in height, and small equipment is shown in the mezzanine gallery. Offices are situated on the first floor. The spare parts store, which plays an important part in the sales, lies between the showroom and repair shop. The site necessitated the use of lightweight building materials, such as asbestos-cement cladding lined with wood-wool. But the workshop has a welded arched rib frame with a 60-foot span capable of carrying mono-rails for transporting spare parts from the store. The white corrugated asbestos sheeting used as a facing material for the workshop has been introduced as a fascia on the south façade. In the workshop the colours used are red for the end wall, white for steelwork, blue for the soft board ceiling and yellow for side walls. White is the main colour in the showroom and stores, and grey, white and Cambridge blue are used in offices.

5



4, entrance foyer and stairs leading to gallery. 5, the showroom seen from the south-west.





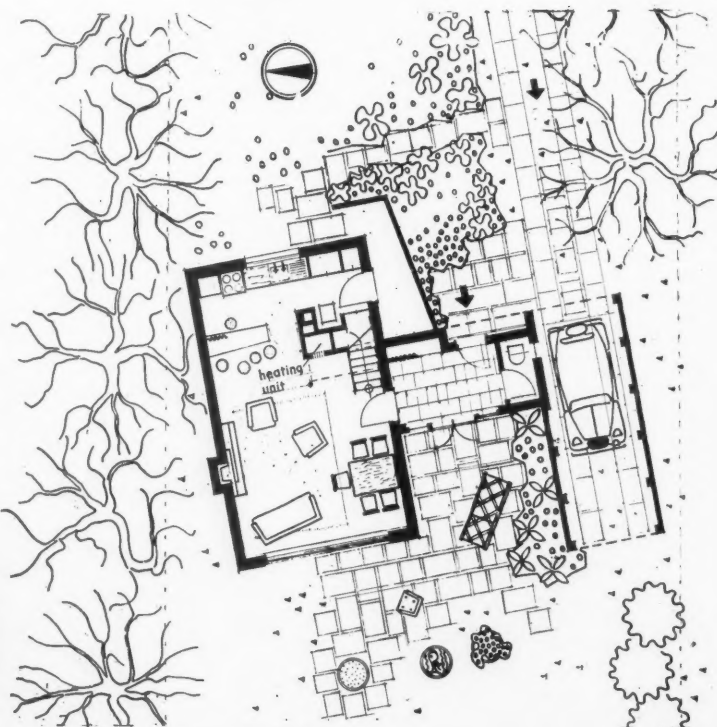
6, looking north-west with the garage on the left. 7, the living room looking towards the garden.

## HOUSE AT COVENTRY

ARCHITECT: DONALD GIBSON

This experimental house recently completed in Coventry in simple traditional construction aims at a reduction in erection costs without lowering design standards. The staircase leads directly from the large ground floor living space to the first floor sleeping space, a single area which is divided into private cubicles with prefabricated furniture units consisting of combined cupboard, table and screen. The whole house heating system allows greater use of bedrooms in cold weather than is possible in a traditional house. There is a solid concrete ground floor, walls are 11-inch cavity brick. The house is 16 feet wide and the first floor joists spanning this distance are of steel lattice construction in a specially strengthened section. Interior walls are fair faced brick on the ground floor and plastered on the first floor. The ground floor is tiled. Whole house heating is provided by a hot air circulating system placed in the staircase fed from an ordinary domestic boiler. It is estimated that the cost of this type of house, if built on a large scale without a garage and with certain other economies, would be in the region of £1,000. The prototype cost is £1,660, including all built-in furniture.

7



ground and first floor plans

scale: 1/16 in. = 1 ft.







# BOOKS

## FIRST SLADE PROFESSOR

MATTHEW DIGBY WYATT. By Nikolaus Pevsner. Cambridge University Press, 1950. 4s. 6d.

In twenty-nine pages and nine illustrations another Victorian is brought to life and, curiously, to the bar. The present Cambridge Slade professor thus exhumes the first Cambridge Slade professor, installed eighty years ago, destroys him as an architect and then sets him up as a minor prophet.

Professor Pevsner's outspoken deprecation of Wyatt as an architect makes one feel inclined to defend the poor man whose architecture is called 'distressing,' 'jolly in a ham-fisted way,' 'lacking in self-discipline,' 'weakly flamboyant,' 'turgid,' 'monotonous,' 'embarrassing,' 'thick-skinned' and 'insensitive.' However, Pevsner does not accuse him of the fault Wyatt himself most deplored, '... perhaps the most hopeless of all an architect can display ... the quality of baldness: when, after a great effort, the result is eminently commonplace, ...' (Matthew Digby Wyatt, *Fine Art*, London, 1870, p. 87).

One wonders why Pevsner feels so personally these shortcomings; why should the grandchild, as it were, be so very embarrassed? Perhaps it is because Pevsner's own interest in the nineteenth century has been chiefly concerned with the seeds of the contemporary as though these tiny kernels were its principal virtues.

Scholar and analyst that Pevsner is, he inevitably and with intuition isolates from Wyatt's work certain characteristics of High Victorian architecture which are valuable clues to its revaluation such as: 'a general rotundity characteristic of the mid-nineteenth century,' 'relaxed tensionless trailing on of ornament,' 'deliberately incorrect,' 'all-over covering of the whole façade with motives,' 'the motives used are rather rich and robust,' 'the lack of any resolute accents,' 'general even pitch of oratory,' and 'characteristic contrast between theory and performance.' These are illuminating and extensible and will aid anyone to observe more accurately the architecture so described.

The main concern of the book, and on this point there is new evidence adduced, is 'Art applied to Industry.' Wyatt's position is shown to have anticipated Morris's 'reformatory reaction' to Early Victorian decorative art by eighteen years. Wyatt's views are contrasted with Ruskin's. Wyatt in 1852 was applying Pugin's principles in a strikingly contemporary tone 'form is coincident with structural fitness.' Like Van de Velde in 1920, Wyatt was saying in 1852 that, in designing an object, material, processes and use must all be taken into account. Unlike Ruskin, Wyatt accepted the modern world and believed that the machine and metal were

part of the 'tendencies of the age,' and should be recognized, developed and brought to flower. On another point as well, Wyatt was in better tune with his time, and the future, than Ruskin's pupil Morris, since he advocated the improvement of the arts through training within the framework of the age. The results of his programme are certainly less than he had hoped for but we have not had the Morrisian revolution either.

Wyatt emerges from these pages a pragmatist. He lived from 1820 to 1877 and was active from 1847 to 1874, the mid-years of the century. He was in contact with Prince Albert, Cole, Brunel, and many other eminent figures of those optimistic days. The variety of his interests—historical research, art and industry, education, architecture, mechanics, decoration and ornament—show the energy and vigour of the typical Victorian, whether English or American, earnest, confident, personally involved in the issues of the day in a responsible fashion and continuously productive. For men of his type *fin de siècle* sensitivity and twentieth century inhibitionism are equally abhorrent.

As we have come to expect from Professor Pevsner, in this short monograph we have another pioneer work, an evaluation of a man in relation to his own time and equally important, but no more so, to the present, scholarly and lively, factual and interpretative. The text is supplemented by a chronological list of Wyatt's writings and a check list of his architectural and other works.

Of Wyatt's architecture it may be that another appraisal in terms of reserve and restraint is possible. None of the buildings illustrated is in northern Gothic, and all contrast, not necessarily unfavourably, with the better-known more pyrotechnical work of Butterfield and Waterhouse. C. L. V. Meeks

## SCHOOL SYMPOSIUM

SCHOOL PLANNING: *The Architectural Record of a Decade. Compiled by Kenneth Reid, AIA. F. W. Dodge Corporation, New York, 1951.*

*School Planning* contains all the illustrations and other information about schools which appeared in *The Architectural Record* between 1939 and 1950. The two main sections of the book have their illustrations arranged chronologically and it is thus possible to flick quickly through the pages and see new developments emerge and sometimes hold their ground and spread.

The general impressions obtained from this high-speed review are confirmed by study of the various schemes and by reading at least parts of the text: for that curious, idealistic, slightly-out-of-focus wooliness which afflicts much writing about schools in this country also seems prevalent in America. Since 1940 almost everything about American schools

has been challenged, exhaustively examined and tried out afresh. The challenging began in the West—notably in California—and spread eastwards; and by 1950 a number of very interesting schools had been built. American architects have at least one great advantage over British: when new ideas land them in a tight spot timber will always get them out. One had forgotten what one could do with timber.

New ideas have broadly paralleled developments in Britain. The multi-floor, solidly built, central corridor building has been giving ground to lighter side-corridor and pavilion types, often single storey. In experiments of this kind the Western States had a great climatic advantage, and up to 1950 were still leading. Their architects are full of ideas, and brilliant sun and strong shadows made it almost impossible for a competent architect to fail to produce something worth photographing. But a British architect tends to look with more respect and less envy at work in the Middle West and the East. Here free planning had to be modified to survive 3 feet of snow and 40 below as well as 90 in the shade; and to show an economical fuel and maintenance bill in the end. This is where the battle for improvements more applicable to Britain is still being fought.

Daylighting in classrooms is the oldest and best field in which to examine developments since 1939. Between 1939 and 1946 Dr. Harman, director of school health in Texas, made a study of the effects of bad lighting and glare on school children, in the course of which 160,000 children were examined and 40,000 actually measured for bad posture, spinal distortions and so on. The report of his work should be read (pp. 179-190). It makes quite clear how important lighting is, and that 90° left-hand light is by itself no solution, but can lead to all sorts of troubles. American architects have tried many solutions to the problem, including saw-tooth factory lighting and 'tri-lateral'—by which a roof-light, with egg-box diffuser below, is supplemented by lighting along both walls. Two storey 'bi-lateral' lighting has also been tried. In this case the corridor wall of the classroom is lighted by a borrowed light on the ground floor and by a clerestory on the first floor.

The conditions needed to show films properly in schools are also very fully examined and illustrated.

As in this country, school nomenclature fans out from the straight school (corresponding to primary and secondary) into involved polysyllables which between them seem to cover buildings for three purposes: laboratory and craftwork closely related to the ordinary secondary school curriculum; vocational training, part-time or whole-time; and buildings to serve the adult community, educationally or socially. Sometimes these purposes are provided for separately and sometimes in different parts of the same building. Examples of both types are illustrated.

There is also a section on stadia and gyms.,

and 30 pages of 'time saver standards'—a cross between information sheets and working details—which contain a certain amount of information which is useful on this side.

H. Myles Wright

#### Shorter Notices

THE SPECIALTY SHOP—A GUIDE. By Jose A. Fernandez. Architectural Book Publishing Co., New York. \$12.50.

Emeric Nicholson's *Contemporary Shops in the United States* was soon followed by Morris Ketchum's *Shops and Stores*, and now we have this third lavish American production on the same theme—*The Specialty Shop*. This may sound unfair to Mr. Ketchum; at least he made an attempt to cover the whole range of small and medium-sized shops and did not entirely neglect the butcher and the baker. In so doing he produced a really excellent work.

Jose Fernandez shows in the illustrations of his own work that he is a spirited designer, but the only new contribution he makes is the collection of working drawings which are not easily available elsewhere. The rest of the book contains very slight chapters on history, design and so on, followed by a great and indiscriminate jumble of illustrations of new specialty shops. By his very title he limits himself to the type of shop that has already been illustrated *ad nauseam*. Although the examples themselves reach a high standard, there is an absence of classification and no serious attempt appears to have been made to use them to illustrate points in the sort of reasoned argument which one has a right to expect in a book of such pretensions.

B.W.

#### Books Received

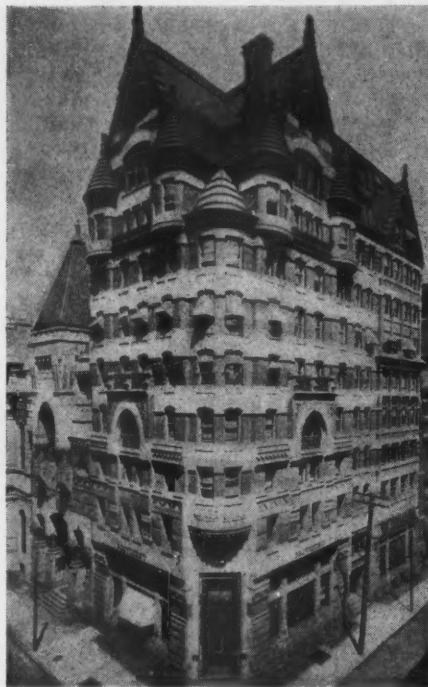
SHELL GUIDE: SHROPSHIRE. By John Piper and John Betjeman. Faber and Faber. 12s. 6d.  
BRISTOL. By Tudor Edwards. Batsford. 9s. 6d.  
HOUSES HAVE FUNNY BONES. By Royal Barry Wills. The Bond Wheelwright Company. \$3.00.  
THE MODERN FACTORY. By Edward D. Mills. Architectural Press. 35s.  
DIE ARCHITEKTUR DES MANIERISMUS IN ENGLAND. By Ernst Wüsten. Verlag E. A. Seemann, Leipzig.  
PRINCIPLES OF LIGHTING. By W. R. Stevens. Constable. 35s.  
LYTHAM: A SHORT HISTORY. By T. A. Clarke. Lytham Times. 2s. 6d.  
TOWNS AND BUILDINGS. By Steen Eiler Rasmussen. Liverpool University Press. £1 1s.  
CIAM: A DECADE OF NEW ARCHITECTURE. By S. Giedion. Editions Girsberger, Zurich.  
THE ART NOUVEAU. By H. F. Lenning. Martinus Nijhoff. 21 Guilders.  
THOMAS TOMPION, HIS LIFE AND WORK. By R. W. Symonds. Batsford. £7 7s.  
OLD BRISTOL. By Lance Wright. Compton-Dando. 3s. 6d.  
THE GEORGIAN BUILDINGS OF BRISTOL. By W. Ison. Faber and Faber. 50s.

#### HISTORY

##### ANOTHER FURNESS BUILDING

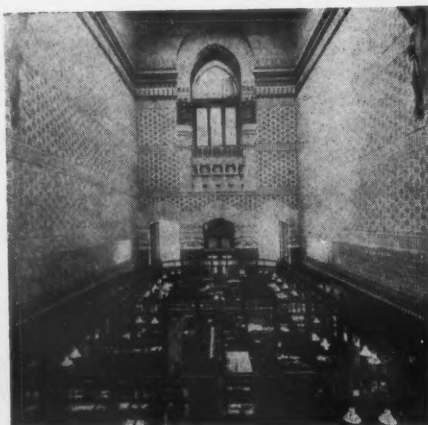
In connection with William Campbell's article on Frank Furness (*AR*, Nov. 1951) a number of comments on the importance and originality of his work have come in not only from sources in this country but also from America where apparently Furness was also known to only a few. A valu-

able addition has been sent by Mr. Charles E. Peterson, Editor of the *American Notes*, which form part of the *Journal* of the Society of Architectural Historians. There in December, 1951, a picture was illustrated of the banking room of the Provi-



The Provident Life and Trust Company building.

dent Life and Trust Company, 409, Chestnut Street, Philadelphia, built by Furness in 1879. Mr. Peterson sent another photograph of the outside with an addition made to the same building and which was removed some years ago. The motifs of Furness's architecture might, he suggests,



The banking room of the Provident Life and Trust Company building.

be considered in connection with Thomas Harris's *Examples of Architecture of the Victorian Age*, 1862. The banking room is illustrated in the photograph before balconies were added to each end. But the walls are still lined with the original grey-green and light brown tiles. The fixed furniture has been greatly reduced in area and rearranged.

N.P.

#### A LITTLE-KNOWN BAROQUE LIBRARY

*It is strange that one of the most notable examples of Austrian ecclesiastical architecture, the Benedictine Abbey of Admont, should have remained comparatively little known beyond the borders of Styria. Its secluded position in a valley of the river Enns may account for this neglect.* Like most of the Austrian abbeys Admont was founded in the eleventh century and succeeding abbots have left their marks on the architecture of Church and monastery and good examples of the Romanesque and transition periods are preserved there.

However, the abbey has achieved its great triumph in the truly magnificent Library which was inspired and planned by two priestly masters with a taste for the grandiloquent, Antonius von Mannersberg (1718-1751) and his abbot successor Matthæuss Ofner (1751-1779). During their stewardship there arose one of the finest examples of so-called Austrian Baroque which exists to-day, some examples of which have already appeared in the REVIEW.\*

The proportions of the Library are of noble grandeur and they are enhanced by the slender pilasters and columns which carry richly gilded capitals and which lead the vision towards the loftiness of the cupolas whose jubilant frescoes sing a symphony of colour and light. The seven ceiling paintings, which are illustrated in part opposite, were executed by Altomonte the younger in the incredibly short time of only two summers.

Over-lifesize carvings of Evangelists, Apostles and Prophets, and two fine allegorical representations of the 'Four Last Kings,' Heaven, Hell, Death and Judgement, enrich the galleries and the floor centre. They are executed in precious woods and are the work of the resident master-carver Josef Thaddaus Stammel of Graz.

The designs for the Library, whose magnitude of conception is only slightly below that of the famous imperial Library in Vienna, were made by the master builder Hayberger of Steyr, who worked in close co-operation with architect, sculptor and painter whose combined genius and skill resulted in a most glorious whole, where the crafts are intimately blended.

It was, indeed, fortunate that the Library was one of the few parts of the Abbey buildings which remained undamaged in the great conflagration of 1865.

E. O. Hoppé

\* See 'Libraries of the Baroque,' *AR*, April, 1950.

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**a little-known baroque library** Two views of the ceiling of the library at the Abbey of Admont painted by B. Altomonte between 1774 and 1776, with sculptures by J. T. Stammel.

## CRITICISM

### THE NEW SCALE IN OFFICE BLOCKS

*It is becoming clear that London has got to accept bulky blocks of offices as a new element in her landscape.*

The number built since the war, considering the restrictions on building generally, has been remarkable, and there are many more to come. We shall get nowhere if we simply regard them as intruders whose presence can only be deplored. Their mass, it is true, does destroy the scale of the London we know, and we have every right to object to such vast structures being put up alongside historic buildings or in neighbourhoods that good planning requires should be preserved as precincts with their own intimate scale and character. But in other areas—especially the central commercial areas of London—although the piling of too much accommodation on a given site purely for the landlord's profit must be resisted, there are overwhelming arguments for building to a far higher density than was common before the war.

This need not be a disaster. Cities have endured a change of scale before, and survived.

There is, however, much room for improvement in the architecture of these office blocks and in the way the sites they occupy are used. Some of the points to be watched are exemplified in the latest of the Lessor Scheme blocks to be completed, the group of buildings between New Oxford Street and the top of Shaftesbury Avenue, part by Lewis Solomon and Son and part by Solomon, Son and Joseph. It deserves in any case to go on record because, even if it can hardly claim to make a contribution to modern architecture, and if the virtues it possesses are largely negative, it shows a marked improvement when compared with the Lessor Scheme blocks which have been so severely criticized recently.

This kind of development requires room to spread itself; London has suffered much in the past from the piecemeal, individualistic rebuilding of small properties. Here, for a change, is a large site planned as a whole, and what is more not planned along existing street frontages to create the cliff-like façades familiar elsewhere. The

best method with these huge blocks is clearly to step back at right angles to the street, both in the interest of street architecture and of good daylighting. In this building—or, rather, group of buildings—projecting wings, 1, take the place of the old-fashioned closed courts.





The height in the centre of the south front, 2, of nine storeys above ground, is not too great for the spaces round, though the design of the central block with supporting wings on this side, while it builds up not disagreeably, may be criticized for its emphatic symmetry, suggesting an axial approach to the entrance, which does not exist; in fact this façade is only seen obliquely, as in the photograph.

Accepting the convention that all buildings are solid brick boxes with holes in them—which is far from the truth in this case as it is, of course, a framed structure—one can commend the proportions of the fenestration, which is smooth and regular, attempting no more positive architectural gesture than an all-over pattern; a relief from the assertive monumentality found in other Lessor blocks. The detailing of the windows is crisp and clean and although the purely geometrical set-backs and copings that finish off the walls consort somewhat strangely with the near-classical mouldings round the entrance, the whole has a restraint and simplicity in the use of materials not to be despised simply because the conception is conventional.

This welcome simplicity is the more remarkable when one realizes that Messrs. Lewis Solomon were also responsible for St. George's House, New Oxford Street, completed only a couple of years ago a little farther to the east. Decked out all over with debased classical features this is one of the clumsiest and most tasteless of all the Lessor blocks. The buildings illustrated here show how the work produced in the same office can change for the better in an astonishingly short time. J.M.R.

## SCULPTURE

### THE PLEASURES OF LION HUNTING

*We generally think of outdoor sculpture in terms of kings and queens, generals and missionaries. Yet if a census was taken of the statuary of Europe it would probably be found that for every human figure there were at least three lions.* In the past any excuse was good enough for a lion. In Venice and the cities that came under her rule or protection they had a ready-made excuse in the patronage of St. Mark, and as everyone knows they made full use of it; here one of Tullio Lombardi's lions on the front of the Scuola di San Marco must stand for the whole pride, 4, opposite. This note is not concerned with such high-born beasts, in the main, but rather with all those thousands of lions of brief or uncertain



pedigree whose presence enlivens the landscape and townscape wherever we turn. Next out of the bag are three fine specimens of the country lion. The one in 1 has been sitting sentinel with a wrought iron tail near Devizes, Wilts, 'from a general Sense of Gratitude to JAMES LONG, late of Wedhampton. Esqr.' since 1774. 2 is



another sentinel lion of much the same age—one of four which were stationed by Signor Valdre on the base of the column to Lord Cobham at Stowe. But 3 (and the cover) is a lion at large, put out to grass (in default of antelopes) in the island garden of the Trout Inn at Wolvercote, near



Oxford; its air of having come down in the world is due to the fact that it formerly stood on one of the gate piers of Tusmore Park. 5 is a Brazilian lion, one tamed by the prophet Daniel whose figure, carved by the Aleijadinho, stands before the Sanctuary Church at Minas Gerais. Town lions have sentry duties to perform, and two really magnificent specimens are seen thus engaged at Harlingen, 6, and at Kampen, 7, both in Holland. In addition to their great intrinsic merits they form most imposing objects in the townscape.

In Britain an important variety of *Leo Urbanus*, and, perhaps, the one whose pursuit affords the wary hunter the greatest number of pleasant surprises, is the pub lion. This variety is, of course, further divisible by colour, and here, in 8 and 9, are collected one golden lion and one white lion (from Upton-on-Severn and from Weymouth). They are both good; but for an altogether out-of-the-ordinary pub lion look at the black one at Staithes, 10. The unknown author of this remarkable piece of sculpture has stylized his lion and yet



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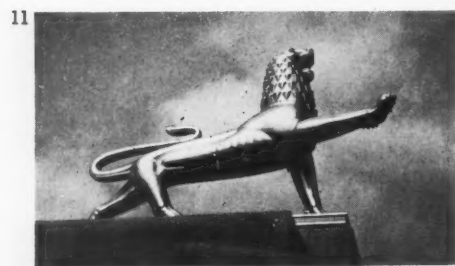
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has somehow enhanced its leoninity in the process; no T'ang artist could have done better. In 11 (Hardiman's Norwich lion), and 12, a lion at the Glasgow exhibition of 1937, stylization has been indulged in as an end in itself. The result in 11 is meagre



enough, while in 12 it can only be described as ludicrous, suggesting as it does that if



you dress a lion in cutlet frills it will gambol, and presumably yap, like a puppy. Is the lion, as a motif in art, dying out? It is hard to think of any good recent lions in sculpture; as for the other arts, one remembers with horror the poor creature in the British Railways badge. Perhaps we need a new sculptor to revitalize the lion, as Marini has revitalized the horse. Until he comes along the lions that are already among us offer plenty of good hunting to enrich the life of the eye.

I. de Wolfe

## DESIGN REVIEW

### YEW TABLE

*If mechanistic influences tend to render contemporary design inhuman, then assuredly they will bring with them their own counter-reactions. A recent furniture design with a three inch plank of yew, used in its natural shape, may well be a straw in the wind.* The designer, Arthur B. Reynolds, director of a firm making hand-made furniture, not long ago made himself a table from a plank of walnut because he liked its free shape. Later he was offered a quantity of yew planks which could not be cut up for ordinary production because they were full of holes and indentations.

He therefore turned them into table-tops and mounted them on turned, oval legs, placed wherever the shape dictated. They were so popular that he had great difficulty in finding a sufficient supply of seasoned timber to increase his production; this problem, however, has now been solved. The result is a beautiful figured surface in two colours of wood with natural edges as the plank came from the sawmill. They are obtainable in London from Liberty's at £4 11s. 6d. and Dunn's of Bromley at £4 4s. 0d.\* The table illustrated at the foot of the page is about 5 feet 6 inches long and a little wider than most; generally they are nearer 4 feet in length.

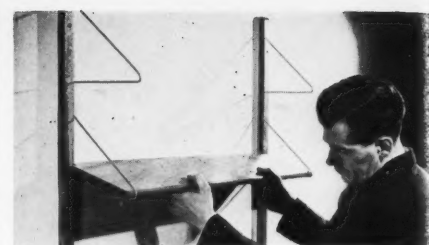
\* In the provinces they are obtainable from Barrow's Stores, Birmingham. Brown's of Chester, Ray and Miles, Liverpool, and Anslow's, Coventry.

### PACKAGED BOOKSHELVES

*Simplicity of assembly is the first essential of any piece of furniture when that part must be carried out by the customer. Two photographs illustrate*



the very elementary operations needed for putting up a Finmar shelving unit, while the third shows the assembled fitting. The shelves which measure 3 ft. by 8 inches, and the bearers which are 3 ft. long, are made in either mahogany or agba with a natural waxed finish. The brackets are



of metal rod, sprayed grey, and fit into holes already bored on the inner faces of the bearers, so that the space between shelves can be varied. The design is cer-



tainly neat and practical, so much so that one wonders why no one produced it long ago. Although it is not exactly cheap at £4 19s. 0d., this price includes 18s. purchase tax, and it is clearly a design that would lend itself to quantity production.

H. McG. D.





*Entrance Hall*  
21, Mincing Lane

*Architects:*  
Messrs. Howard, Souster & Partners

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# THE GARDEN SQUARE

The form of the square is an equilateral; it is proposed by this plan to flag it ten feet wide all round, within a strong curb for foot-passengers; the coachway to be thirty feet wide (which is now but twenty), and laid much in the same manner as the new pavements; then another foot pavement, like the first, only the angles are rounded off that the carriages need not turn so sharp. Within this curb, next the coachway, is planted a row of trees; within the inner curb of this pavement is a body of water surrounding an island of a peculiar elegant form, whose indented green edge slopes into the water; above this walk is one of gravel, and within that a serpentine shrubbery. The rest of the ground is disposed into an orangery &c. The communication with the island is preserved by two gothic bridges, and the walk that leads from one to the other divides the island in the middle, the shrubbery continued on each side.

For the group in the centre  
GEORGE III enthroned in royalty  
on the shoulders of  
NEPTUNE and MARS  
whose left knee whose right knee  
Form his footstool.

The basis, or pedestal, contains three rooms, and an arched passage, through which the center walk runs; the two rooms on the west are intended for the lodge and bed-chamber of the gardener, who is to act as porter and constable; the large room on the east is for housing the exotics.

Was the square to be finished on this plan, the houses would appear at first view to be situated in a beautiful garden; the water lying near the street, must be of infinite service in case of fire; and in summer the gardener, with a hand engine, in two hours might water the whole square.

From 'A Description of the Plan for Enclosing and Improving  
Berkeley Square,' *London Magazine or Gentleman's Monthly  
Intelligencer*, March, 1766.

## MARGINALIA

### Antonio Gaudi

To commemorate the centenary of the birth of Gaudi, the architect of the Sagrada Familia, and that unbelievable piece of pre-surrealism, pre-Picasso, pre-Reg Butler design, the Parque Güell, a group of young architects at Barcelona are publishing a statement on the character and the greatness of Gaudi. The statement leads up to a plea for the protection of Gaudi's works, their study and *divulgate*, and the continuation of his plans for the Sagrada Familia, as far as they exist and can be followed. The statement has signatories from abroad as well. As for Britain they are Mr. Basil Spence, Mr. P. Morton Shand, Mr. Marcus Whiffen and two of the editors of THE ARCHITECTURAL REVIEW.

### Tombstone Exhibition

For years Mr. Frederick Burgess has made tombstones in graveyards his special field of study. Others have done so before him, but no one so consistently and comprehensively. His articles in the *Monumental Journal* have come out fairly regularly since 1941 and are still being continued. Now the Arts Council has arranged an exhibition of photographs of tombstones, and Mr. Burgess's little catalogue\* is an excellent introduction to the subject. The stones range from folk-art to fashionable decoration. They exhibit local materials and their assets and limitations—especially the counties of Cornwall and Nottinghamshire—and they are often signed by members of mason families who can be followed through several generations. The tendency towards the end of the Georgian period was for such

\* *English Churchyard Sculpture* by Frederick Burgess. Published by the author. Price 1s.

masons' workshops to grow into firms proper, sometimes with branches in various towns. A page in the catalogue mentions briefly the most important sources. But the most interesting aspect is iconography, the history of subjects represented. They start from the skulls, bones and sexton's tools of the seventeenth century and go on to the cherubs' heads, and Father Time, to lamp, wreath and serpent as the eighteenth century moved on. Towards its end the urn is as ubiquitous on gravestones as on monuments in churches, though 'biblical subjects . . . are common in the Vale of Evesham, East Anglia and the South-Eastern counties.' Such pagan symbols as the urn were killed by the Gothic Revival of the nineteenth century, at the same time as marble began to kill local materials and large-scale production individual care.

### Five Centuries of Architectural Designs

As a scholarly exhibition one could not improve on *Plan und Bauwerk*, an exhibition held in June and July at Munich and organized by the Bavarian Academy of Art jointly with the Central Institute of the History of Art. The exhibition showed original drawings by architects beginning with drawings for Strassburg and Friburg and carried on to the great Neo-Classics of the early nineteenth century. The Italian Renaissance and the Baroque were specially strongly represented, and English visitors will have been specially pleased to see quite a large number of Neumann designs. Could not such an exhibition be brought over to this country as well?

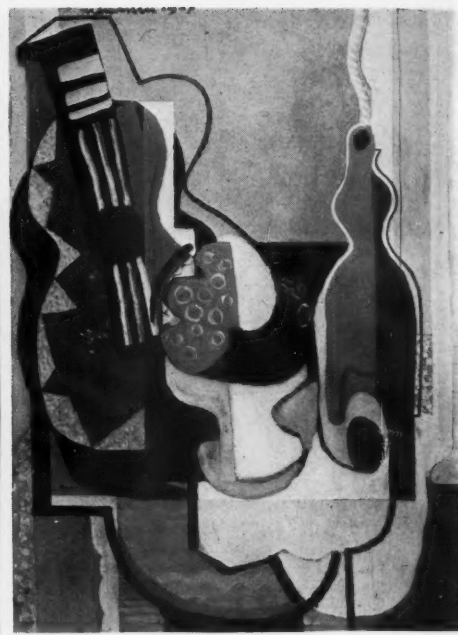
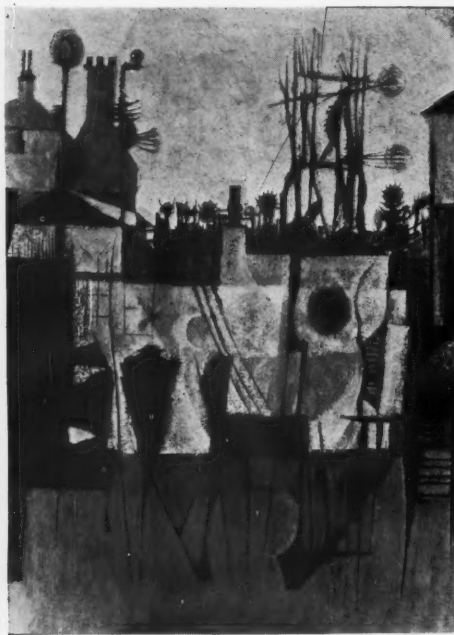
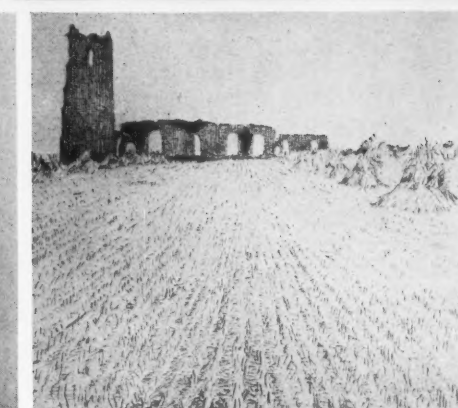
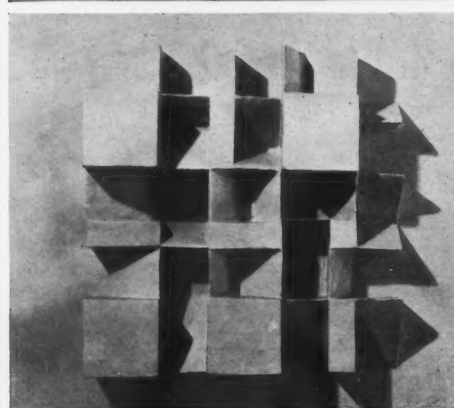
### Design Policy in Industry

The Council of Industrial Design has recently produced a booklet under this title based on opinions expressed by speakers at the 1951 Design Congress. The Congress, it will be recalled, was organized by the COID, held at the Royal College of Art last September, and attended by an international audience comprising some two hundred and fifty industrialists. It was an ambitious project and the first of its kind.

The official record of the proceedings, consisting of twenty-three papers, each of which was followed by a discussion, was naturally a most cumbersome document. The material has now been edited into a Design Policy Guide by isolating and rearranging under five headings, observations and opinions expressed by the speakers. These have then been linked by a running commentary.

The idea is a good one. Any manufacturer who is toying with the idea of getting outside assistance with the design of his products will obviously pay far more attention to the actual experience of other manufacturers, who have turned to contemporary design and made a financial success of it, than to all the books ever written on the subject. But when one gets down to it, the opinions tend to be the same old proselytizing generalizations on design that one hears at all design meetings and lectures. Almost the only exception to this was contributed by the American representative of the Corning and Steuben Glass Companies. If the booklet circulates to manufacturers unfamiliar with these opinions, as one hopes it will, then their impact may well be revelatory, but somehow one doubts it.

The running commentary clearly draws on

1  
23,4  
5,6

1, Still Life with Newspaper and Waterjug by Juan Gris, and 2, Large Canvas, White Pot, 1923-4 by Amedée Ozenfant (Tate Gallery); 3, Outbuildings Pastoral by Alan Reynolds (Redfern); 4, Composition by Louis Marcoussis (Roland, Browne and Delbanco); 5, Relief by Mary Martin (22, Fitzroy Street); 6, Stubble Field with the ruins of Dunwich Abbey by Charles Keene (Arts Council).

material from the conference records, but all through, its tone is that of 'should' and 'must,' its pronouncements are abstractions and sometimes quite untenable assertions creep in. However difficult the task of 'putting over' good design, surely these avuncular and rather blanket pronouncements are too obviously propaganda for the job they have to do.

## EXHIBITIONS

### Mixed Summer Shows

The loan exhibition of '20th Century Masterpieces' which recently came to the Tate was arranged by Mr. J. J. Sweeney for a cultural congress in Paris, and was intended to demonstrate that art flourishes in the free world. It is a peculiarity of democracy that it leaves its artists to their own intellectual, emotional, visionary and economic devices, and if the results should happen to be dazzlingly beautiful, as they quite often are, then I suppose that this

democratic peculiarity must be accounted a virtue, and the Tate exhibition a justifiable glorification of it. It was a personal anthology, and did not live up to the impassive grandeur of its title, but it demonstrated the variety and vitality of modern art, and included many works which were new to London.

The cubist pictures of Picasso, Braque and Gris dominated the show, but early examples of the cubism of Léger, Villon, de la Fresnaye and Laurens were scarcely less beautiful: cubism remains the most inventive and coherent of twentieth century movements. One of its many offshoots—Purism—was represented by a magnificently cool and stately still life by Ozenfant.

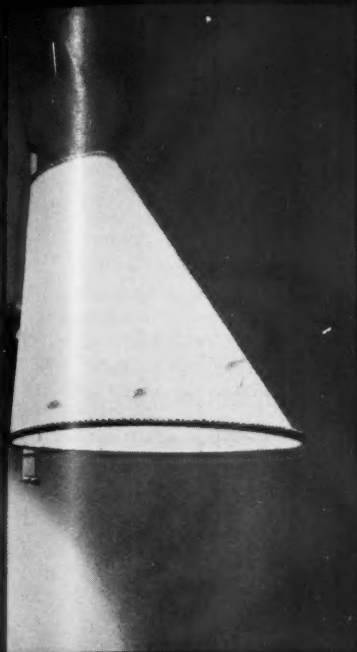
The two Duchamp canvases have not been seen here before, although they are among the most famous pictures of our time. They become more enigmatic and haunting as the years go by. At one time they seemed to be diabolically clever hybrids formed out of the clapping together of cubism and futurism, but they draw nearer to us as cubism and futurism recede into history. They are the first and most subtle of modern experiments in metamorphosis, and at

the same time tragic studies in human predicament. The flesh of his *Bride* turns slowly and painfully into hard substitutes for her own intestines, and the *Nude descending a staircase* plunges irremediably into the ectoplasm of her own phantoms. Matta, who was the youngest artist represented in the show, seemed to exemplify the same sense of interior disaster in a large, brilliant canvas called *The Vertigo of Eros*. Both painters have used an hermetic language for a kind of experience which Francis Bacon tries to communicate literally. The influence of Duchamp may well replace that of Picasso in the coming years.

The season of large mixed exhibitions has once more come and gone, leaving behind a sense of many talents reaped by the assiduity of the private galleries, if not entirely gathered in by the collectors. At such shows one makes notes which are too voluminous for use, and in the end one writes about the pictures which remain sharp in the mind's eye, though they may not be the best.

I can still see Alan Reynolds' landscape, hanging in its allotted place in the Redfern Gallery, surrounded by the works of the eminent. At one level it is a very astute bit of picture making, with linear surrealist trimmings, and basically in debt to Sutherland's way of composing a picture in rigid horizontals





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**FV.116/R PENDANT.** Six-light ring with large metal reflectors. Finishes: reflectors and supports, off-white; remainder, satin brass; flexible cords, white. Lamps: up to 6 x 100 watts.



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and verticals, and dividing it from top to bottom into three almost equal parts. Yet there, inside the elaborate and sophisticated trap, all grey and green and shining, is a wet day in Kent.

Of 'Names to Remember' at Roland, Browne and Delbanco, the same residual process left me with a seascape by Permeke, lit by a cracked yellow sun, and a pleasant late cubist composition by Marcoussis.

Terry Frost, who contributed an abstract to the 'Artists of Fame and of Promise' show at the Leicester Galleries, is not famous, but his picture was so outstandingly well painted that it was much more than promising. The same artist sent a vivid little canvas to a week-end show of 'concrete' art at 22, Fitzroy Street, where most of the paintings were too perfunctory to deserve so solid a label. I mention this show with some diffidence, since one of the exhibitors, Mr. Anthony Hill, warned critics that a new language is in process of being constructed for a more accurate assessment of the merits of 'concrete' art. Nevertheless, in my outmoded and subjective fashion, I admired the delicate mobiles of Raymond Elston, and a relief by Mary Martin which was composed of a group of wooden cubes excavated in varying degrees to obtain a delightful interplay of open and closed forms. Unfortunately, the opaque grey paint which coated it, set up a dismal association with factory walls.

A small exhibition of drawings by Charles Keene (1823-1891) at the St. James's Square gallery of the Arts Council, presented what seemed to me to be a quiet study in schizophrenia. The sketches of flat Suffolk landscapes prove him to be one of the most exquisite draughtsmen England has ever had, but in the drawings from *Punch* which accompany them, these little miracles of sensibility are coarsened and travestied to provide backgrounds for comic characters.

Robert Melville

## INTELLIGENCE

Annual awards to the three best American buildings of the year have been announced by the American Institute of Architects: Lever House, New York City, Skidmore, Owings and Merrill, architects; Office of William S. Beckett, Los Angeles, California, William S. Beckett, architect; Holiday Resort at Maple Valley, State of Washington, Young and Richardson, Carleton and Detlie, architects.

The Wellington Museum, Apsley House, Hyde Park Corner, was opened to the public last month. Hours 10.0 a.m. to 6.0 p.m., Sundays 2.30 p.m. to 6.0 p.m. Closed Good Friday and Christmas Day.

The Chancellor of the Exchequer has appointed Sir Kenneth Clark to be Chairman of the Arts Council of Great Britain in succession to Sir Ernest Pooley; owing to a lecturing engagement in the USA, Sir Kenneth Clark cannot assume office until May 1, 1953.

The Georgian Group announces a prize of £25 for the best set of measured drawings by students of a Georgian building; the assessors will be Godfrey Allen, Edward Maufe and S. E. Dykes Bower. Con-

ditions may be obtained from the Assistant Secretary, the Georgian Group, 27, Grosvenor Place, London, S.W.1. Closing date, October 16, 1952.

Kent County Council has made orders for the preservation of the following six windmills: Meopham, Herne, Barham, Charing, Goodnestone and Keston.

## CORRESPONDENCE

### National Library, Peking

The Editors,

#### THE ARCHITECTURAL REVIEW

SIRS,—In your special issue of July, 1947, on China there appeared a few statements by Mr. Charles Chen in his article on 'Recent Architecture in China,' page 27, for which he evidently did not possess factual information.

The National Library was not designed by an American architect but by a British firm: Loup & Young, Architects and Engineers, of Tientsin, China, consisting of A. Loup (Swiss), E. C. Young (British) and N. Chr. Jorgensen (Danish). Their design was awarded the first prize in a competition conducted by a jury in Washington, USA. A Danish firm, Leth-Moller & Co., Engineers, of Peking, consisting of V. Leth-Moller and E. Nyholm,



both Danes, designed all reinforced concrete work and supervised and, in general, managed the construction of the buildings together with C. J. Anner, the resident architect (American).

It may also interest you to know that the over-emphasis on the horizontal effect, as correctly pointed out by Mr. Chen, is largely due to the fact that the building committee, for reasons of economy, objected to having the eaves of the topmost roof heightened to a more balanced proportion with the main building's lower lean-to roofs, and that the settings for the main entrance door, as designed by the architects, were in conformity with the best Chinese traditions but, unfortunately, later and without the architects' drawings or advice, changed to its present form.

Yours, etc.,

Svendborg, Denmark. N. CHR. JORGENSEN.

*This information, though belated, is none the less welcome.*—THE EDITORS.

### Tintoretto and Mannerism

The Editors,

#### THE ARCHITECTURAL REVIEW

SIRS,—My contention that Tintoretto was not a Mannerist seems to have started a defensive movement among art historians. Dr. Pevsner's article in your June issue is by no means the only one of its kind provoked by my book, but since it is the most detailed and the most serious I should be grateful if you would allow me space to reply briefly.

To answer Dr. Pevsner point by point would be possible but space will not permit me to do so, nor

is that the spirit in which I should wish to reply, though I should like to clear up one or two points of detail to begin with.

1. The *Pool of Bethesda* is hardly relevant evidence since it was deliberately painted in the manner of Pordenone to balance an existing picture by him which dictated the 'illogical' architecture. 2. I do not agree that the *Three Graces* have slender bodies or fragile draperies. The left-hand figure is almost an exact replica, in reverse, of a Nymph in Titian's *Diana and Callisto*, and the satin draperies are far more substantial than in many a Botticelli. Their true parallels are to be found rather in a baroque painter like Lely than in any Mannerist. 3. Deep space is certainly a characteristic of many Tintoretto's. If that is the test of Mannerism, then Tintoretto is the most Mannerist of all painters. He used it when he needed it—as in a catacomb scene or a banquet hall. Incidentally, the *Presentation of the Virgin* is surely not a *sotto in su* picture, though hundreds of baroque pictures are: it merely has a low eye-level. 4. My description of the *Paradiso* as lacking in 'intelligible spatial connections' was accompanied by a note that this was an exceptional case in which Tintoretto abandoned his own normal procedure which he followed in the Louvre sketch.

More important, however, than to play the entertaining but easy game of scoring debating-society points, is the broad issue. Dr. Pevsner's list of Mannerist characteristics is clear enough. They are as follows: a. Confused telling of a story. b. Lack of faith in human achievement and therefore of the human body which becomes long, distorted and weightless. c. Departure from symmetry, remoteness of the central action and confusion of accessories. d. A denial of reality in landscape and architecture. e. A 'nausea of simplicity, beauty and optimism.'

Are these characteristics typical of Tintoretto? In my opinion, no. a. Confusion. Tintoretto seems to me one of the clearest and most dramatic of narrators. His method was the 'eye-witness' method, as opposed to the formalist method of Giotto. Nothing could be clearer as an account of a happening than the San Rocco *Annunciation*, *Nativity*, *Temptation* or *Moses striking the Rock*. b. Distortion and weightlessness. Elongations occur sometimes but not always. Weightlessness, certainly, in his airborne figures where it is entirely appropriate, but what could be more weighty than the pointing woman (her feet are reprehensibly cut off in your reproduction) in the *Presentation of the Virgin*. c. Asymmetry. Surely a characteristic of all baroque composition. Remoteness of central action. This is a matter for statistics. The central action is 'remote' in about 14 per cent. of Tintoretto's pictures. But that is a characteristic of much Venetian narrative painting. It occurs in Carpaccio and Gentile Bellini. d. Unreal landscape and architecture. What could be more solidly convincing than the masonry and accessories in the San Rocco *Annunciation*? And what landscape is more genuinely habitable than that in the adjacent *Flight into Egypt*? Tintoretto's 'still-life' attitude to the accessories in some of his pictures foreshadows Dutch seventeenth century genre painting. e. Nausea of simplicity, beauty and optimism. Simplicity is certainly absent. That is a personal characteristic that can occur at any time, as it does in Dürer, Mantegna, Crivelli, Veronese and Rubens. Beauty and optimism. Tintoretto is too varied in range for such generalizations, but among the most conventionally beautiful and optimistic of all pictures must be reckoned three of the four Ducal Palace Allegories, the *St. Ursula* and the San Giorgio *Gathering of Manna*.

I suspect that owing to the fashionable enthusiasm for Mannerism among art historians and critics there is a desire to recruit the most distinguished names in order to give respectability to an uneasy moment of transition. One of my critics has even



claimed Shakespeare as a Mannerist! I do not share this devotion to labels. Under their hypnotic spell, historians tend to lose sight of essential truths. Naturally, Tintoretto had certain period-characteristics, and if Dr. Pevsner insists that they constitute Mannerism, then I cheerfully make him a present of Tintoretto as the greatest Mannerist. But if that is so, he merely enlarges his definition of Mannerism until it contains almost every artist (with the curious exception of Veronese) who worked between 1520 and 1600. The word then describes a period and not a style. Argument becomes meaningless and I abandon my position. My critics can then read my book as it was meant to be read, as an interpretation of a great painter and not as an attack on their entrenched position. In any case that attack was the least important feature of my book.

Yours, etc.,  
ERIC NEWTON.  
London.

Dr. Pevsner replies: *Only a few words in answer to Eric Newton's letter. He is perfectly right in his last sentence. What made me start work on Mannerism, more than 25 years ago, was this very problem: to analyse what it is that the historically most important and the historically most valuable artists of 1520 to 1600 (or nearly all of them) have in common. Out of this I tried to develop my criteria of Mannerism as the criteria of a period.*

*I don't understand Eric Newton's distinction between period and style. To my way of thinking, style in the sense that we speak of the Gothic and the Baroque style is the aesthetic expression of the spirit of a period, just as style in the sense of Titian's or Tintoretto's style is the aesthetic expression of the spirit of a man.*

#### Buttoning Up

The Editors,

#### THE ARCHITECTURAL REVIEW

SIRS,—I was interested to read your article 'Buttoning up' in the April REVIEW, and would like to give evidence of the public's respect for open space.

The photograph below shows that Dunn's provide



quite a lot of open space beside their showrooms at Bromley which is not fenced at all.

Occasionally a small child may pull up a bulb or the like, but the mass come to look and enjoy. My only regret is that instead of eventually building

around three sides of the bombed site and having a garden in the centre we have got to have total coverage, etc., etc.!

Yours, etc.,  
Bromley. GEOFFREY DUNN.

#### Cross as Focal Point

The Editors,

#### THE ARCHITECTURAL REVIEW

SIRS,—With reference to your article in the February issue of THE ARCHITECTURAL REVIEW re Honiton the following may be of interest to you.

A late Mayor of the town once stood upon the steps of the War Memorial to take a Salute at a March Past following a Church Service. This perfectly innocent act, and in my opinion no way irreverent of the dead, was looked upon with disgust by many of those local ardent churchgoers who believe in Sunday for Sunday's sake and appear to have forgotten the simple religion summed up in the words 'suffer the little children to come unto me and forgive them not for such is the Kingdom of Heaven.'

Yours, etc.,  
Honiton. J. UNDERWOOD.

#### Common Ground

The Editors,

#### THE ARCHITECTURAL REVIEW

DEAR SIRS,—One of the chief objects of the Metropolitan Public Gardens Association is the creation and preservation of open spaces for the public benefit. Consequently I have read the article 'Common Ground' by Gordon Cullen in your March issue with great interest.

The Bristol garden illustrated on page 187 is precisely the type of layout against which we have been campaigning for several years. It is obviously situated where people would like to sit in the shade and rest, and contains neither trees nor seats.

On the other hand, Mr. Cullen's criticisms of the Ebury Square garden, illustrated on the same page, interest me for another reason. I wonder what Mr. Cullen would propose to do with this or a similar site. It is not in a shopping district, people do not wait there for buses, except possibly those starting from the Victoria Coach Station some distance away. It is in a thickly populated district, where there are many very young children and old people.

I quite agree that the layout is not very inspired, but it is dictated by circumstances to a great extent. As the garden stands there are gates at each corner, and a steady flow of people on foot crossing the square as well as large numbers using it for rest and recreation. It would, of course, be possible to pave the whole area and leave it unfenced; but a large area of paving is rather depressing. Indeed, it would be hard to imagine anything more gloomy than sitting on an island of paving on a dreary day, contemplating rather ugly flats, and tree trunks.

The alternative most favoured to-day is to construct some sort of unapproachable cake inside a brick retaining wall, and canalize foot passengers round it. I gather Mr. Cullen does not like this any better than we do. The advantages of the method are clear, however. You can have grass, and you can have flower beds for colour. These are very desirable in town gardens, and particularly so in districts like Ebury Square. Grass does not survive if it is walked on in fully urban conditions, consequently it is necessary to keep people off it as much as possible. If you do not put paths where people want to walk they will walk where you do not want them. Thus the paths in Ebury Square lead not 'into nothing' but to the other corner of the square where you go out of a gate and about your business. Thus the miserable little bit of fencing which appears just inside the gate in your photograph has evidently

been put there to give the grass a chance to recover, probably after seeding.

Railings, of course, are a question apart. They are not nice, but in a thickly populated district they seem to be necessary, that is if you want to have flower beds with some chance of survival. A garden like the Bristol garden probably does not require railings. It does not appear to be the sort of place where gangs of hooligans could function unobserved; or where small children unattended could do a great deal of mischief. The Ebury Square garden, however, is just such a place. And it certainly is an attempt to meet the requirements of the district.

There is grass, there are flowers, there are trees for shade and paths going pretty much in the direction which walkers will take. There is even a fountain in the centre into which small children no doubt fall with great joy.

The designer—I do not know who he was, he functioned a long time ago—was presented with a rectangle which people would want to enter and leave by the corners. He could ignore this need, which is forced on him by the pattern of surrounding streets; and force the public to go in and out where it suited him. He chose to let them walk through and under the pleasant shade of the trees. Since the garden is in a residential district and much used, he wanted to provide as many seats as possible, and these must stand on paving or paths, not on grass. There are two reasons for this: one is that grass is often wet, the other is that it would not survive round the seats.

Given all these circumstances the designer did his best. I would be very interested to know what Mr. Cullen would do.\* I can hardly imagine that he would lay a paved market square where there is no market.

If this Association were laying out a similar site I think we should avoid the curves and slices of grass which distinguish Ebury Square; but we should certainly endeavour to provide shade, seats, paths where they are wanted and grass which people will not walk on to a destructive extent. At the same time the grass would be in unbroken areas which can be cut easily, and on which children can play.

Yours faithfully,  
MARGARET ELIOT,  
Secretary,

Metropolitan Public Gardens Association.

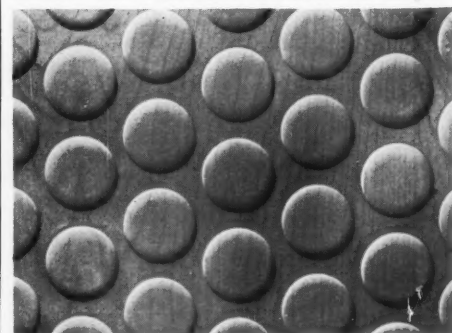
London.

\* Gordon Cullen's scheme for Ebury Square is illustrated on page 166.

#### TRADE & INDUSTRY

#### Textured Plywood Panels

One of the most interesting features at the South Bank Exhibition was the variety of ways in which the designers achieved texture in wall and floor surfaces. This could have occasioned no surprise



9, 'Q' board by Neil Morris.

[continued on page 206]

# IMPORTANT ANNOUNCEMENT

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Only a slight increase will be made in the prices of Potterton Boilers fitted with this latest addition to the "Perfecta" range of gas controls, as follows:—

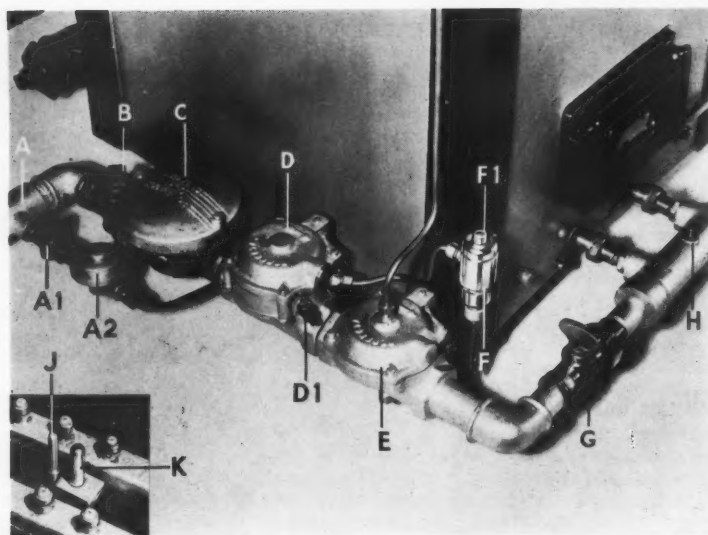
"D" SERIES		P.T.		1 SERIES		P.T.		2 SERIES		3 SERIES	
	£ s. d.		£ s. d.		£ s. d.		£ s. d.		£ s. d.		£ s. d.
2 Section	4 14 6	2 12 0		2 Section	4 14 6	2 12 0		3 Section	7 7 0	5 Section	11 11 0
3 "	4 14 6	2 12 0		3 "	4 14 6	2 12 0		4 "	7 7 0	6 "	11 11 0
4 "	5 5 0	2 17 9		4 "	5 5 0	2 17 9		5 "	9 9 0	7 "	11 11 0
5 "	5 10 3			5 "	5 10 3			6 "	9 9 0	8 "	13 13 0
6 "	5 10 3			6 "	5 10 3			7 "	9 9 0	9 "	13 13 0
										10 "	13 13 0



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10, The 'Perfecta' double-duty device fitted to a 'Rex' gas-fired boiler.

- A, permanent pilot branch.
- A1,  $\frac{1}{8}$ " loose key cock.
- A2,  $\frac{1}{8}$ " constant pressure governor.
- B, gas main cock for isolation of boiler and controls.
- C, constant pressure governor.
- D, combined weep reset pressure cut-off and reversed action relay valve.
- D1, press-button control to allow gas to pass to chamber under diaphragm.
- E, control valve for boiler thermostat, clock control, etc.
- F, thermo-electric valve.
- F1, press-button control to move valve into contact with electromagnet.
- G, burner cock.
- H, burner pressure test nipple.
- J, thermo-couple.
- K, pilot jet.

continued from page 204]

among REVIEW readers, and it forms, of course, a reaction against the plain surfaces which were an 'antiseptic' part of the first phase of the modern movement. Whether machine production can supply this decorative need remains to be seen, but a new production by Morris of Glasgow, the well-known furniture manufacturers, is obviously intended for that purpose.

Known as 'Q' panels, they consist of resin bonded plywood sheets pressed in a form with a repetitive surface relief pattern. There are four standard designs available, two with different sizes of circles, one with a squared pattern and a fourth with a diamond pattern. They are available in three thick-

nesses, in  $\frac{3}{8}$  inch 19 mm. ply intended for use in ships and domestic and similar interiors,  $\frac{1}{2}$  inch 6 mm. ply, and  $\frac{3}{4}$  inch 15 mm. ply which is very flexible and can be utilized for rounded corners, columns and similar purposes. The  $\frac{3}{8}$  inch size is available in a fire-proofed state and 'tropicalized' for ships' bulkheads. The panels can be supplied in oak, mahogany, walnut and sycamore, polished or unpolished, or in a priming coat ready for painting. The standard sheet sizes are 8 feet by 4 feet and 8 feet by 3 feet, and the cost varies from 3s. 3d. to 10s. 6d. per square foot according to thickness, timber and finish. Plain panels can be supplied which match the finish and colours of the 'Q' panels. A special lightweight construction is available for use on aircraft.

Special patterns can be made to order provided the quantity justifies the tooling costs, and special sizes of panel, for instance, can likewise be made for use in ready-made doors.

#### Flame Failure Control for Gas-fired Boilers

The need to conserve manpower and the need to conserve fuel—by operation at optimum efficiency—has emphasized the growing importance of foolproof mechanical devices applied to automatic and semi-automatic boiler operation.

The 'Perfecta' combined flame failure and pressure cut-off double duty device has been developed by the Thomas De La Rue Company for use with their 'Rex' series of 'Potterton' gas-fired boilers, to combine all the worthwhile advantages of existing types of control without the disadvantages. The device consists of a permanent pilot, a thermo-couple unit and a thermo-electric valve operating a reversed action relay valve which is weep set. The average time for its reaction to a fault is thirty seconds. The major shortcomings experienced with existing flame failure devices most commonly used on 'Rex' boilers are four in number.

1. A gas leakage may arise from a loose union or from a fracture of the small-bore copper pipework, causing a leakage in the relief line from the control valve, so that the valve fails to danger with the gas left on at the main burner.

2. The valve may also fail to danger through a blockage in the orifice in the control valve.

3. Explosions may be caused by brief and ill-considered shut-off of the gas supply, or by the use of the incorrect lighting sequence.

4. The thermostatic element of the safety device may cause the valve to fail to danger.

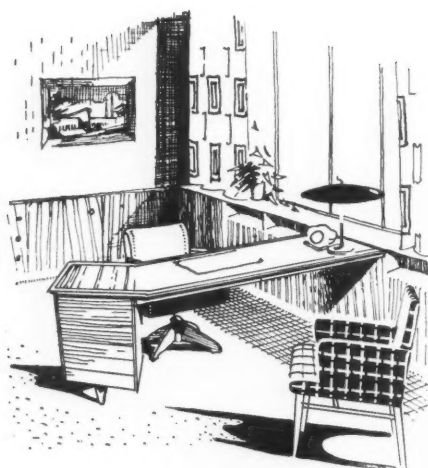
The 'Perfecta' flame failure device overcomes the first case by controlling the pressure, the second by eliminating all small orifices, in the third case a

[continued on page 203]

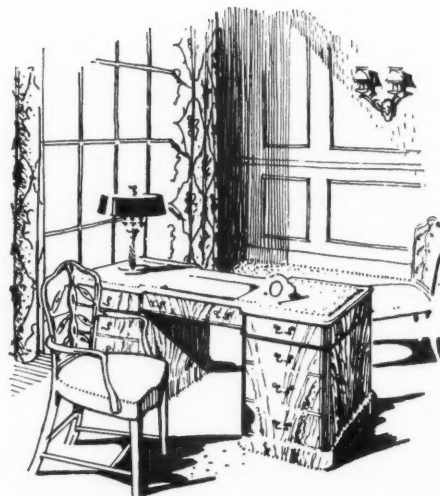
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*Shown above is a reproduction of the certificate recently presented by the Council of Industrial Design to Concrete Limited to mark their participation in the Festival of Britain*

## BISON AND THE FESTIVAL OF BRITAIN

*A model of a cantilevered Bison Prestressed floor, and a section of a Bison unit were on show at the Exhibition of Industrial Power. Bison Floors and Roofs were specified for many of the Festival Buildings where the advantages of using complete sections (requiring no in-situ concrete except the grout) were particularly suitable.*

*An advertisement of*

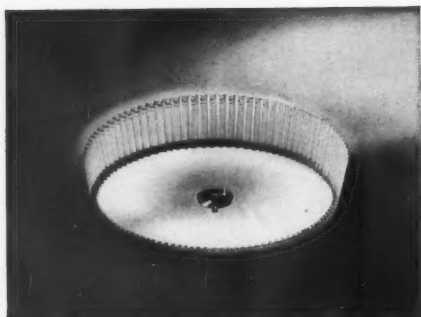
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11, GEC 40-watt fluorescent lamp.

continued from page 206]

fall in pressure below 1 inch w.g. shuts off the valve and gas can only be brought on again by hand manipulation of the controls, and in the fourth instance the gas is shut off completely.

#### The 'Osram' Circular Fluorescent Lamp

One of the problems which has been taxing manufacturers of fluorescent lamps and fittings for some time is its satisfactory application to domestic uses. The introduction of coloured or, rather, tinted fluorescent lamps has gone part of the way to overcoming resistance on the part of the public used to tungsten lighting, but even with the use of short straight lamps, fittings design has presented very awkward problems.

The General Electric Company has now set about the last problem by marketing a circular 40-watt fluorescent lamp, 16 inches in diameter, and in this way has been able to design fittings which are less of a break with established tungsten lamp fittings design. The first designs in the new range comprise a ceiling unit, a ceiling pendant and a floor standard with the control gear contained in a metal spinning in the centre of the circular lamp. The ceiling fitting

is available as a bare lamp or with a glass disc in flashed white opal beneath the lamp and a pleated paper diffuser round the edge, fitting flush to the ceiling. The pendant model is similar in design to the latter. A second range of fittings will shortly be available utilizing the tungsten ballast circuit, which provides instant starting and eliminates the need for a choke. Earthing will also be rendered unnecessary. The tungsten lamp will increase the light output and the light is designed to blend with that from the fluorescent lamp to produce a warm

illumination effect. A four-pin plastic cap is fitted to the circular lamp, completing the circle, and a special white plastic connector has been produced for use with it.

#### New 'Rosebank' Fabrics

Turnbull and Stockdale have recently added to their well-known range of printed furnishing fabrics with designs on cotton satin, cotton and linen mixture in a crepe, all linen and all cotton cloth. In a 50-inch width, selling prices range from 19s. 6d. to 28s. 11d. per yard. The 'Greek Warrior' design illustrated is in blue, yellow, red, white and black.

#### New Appointment

Chamberlain Industries of Leyton, London, announce that A. G. H. Pritchett has been appointed General Sales Manager with D. S. Jordan as his deputy. The company's activities in Scotland are now handled by Gerard Wakeham of 26, Blythswood Square, Glasgow, including their 'Staffa' products, garage equipment, steel buildings and contractors' plant.

H. McG. Dunnett



12, New Rosebank fabric, Greek Warrior design.

#### CONTRACTORS etc

School at Whitstable. General contractors: Rice & Son. Sub-contractors: Heating: G. N. Haden & Sons. Electrical: Pinching & Walton Ltd. Structural steel and cladding: Hills (West Bromwich) Ltd. Metal windows: Williams & Williams Ltd. Flue and tank-room: Chimneys Ltd. Roofing: William Briggs & Sons. Metalwork: Clark Hunt & Co. Floor and duct units: Conallcrete Ltd. Shower partitions: Compactom Ltd. Doors: Gliksten Doors Ltd. Roller shutters: Haskins. Concrete roof lights: J. A. King &

[continued on page 210]

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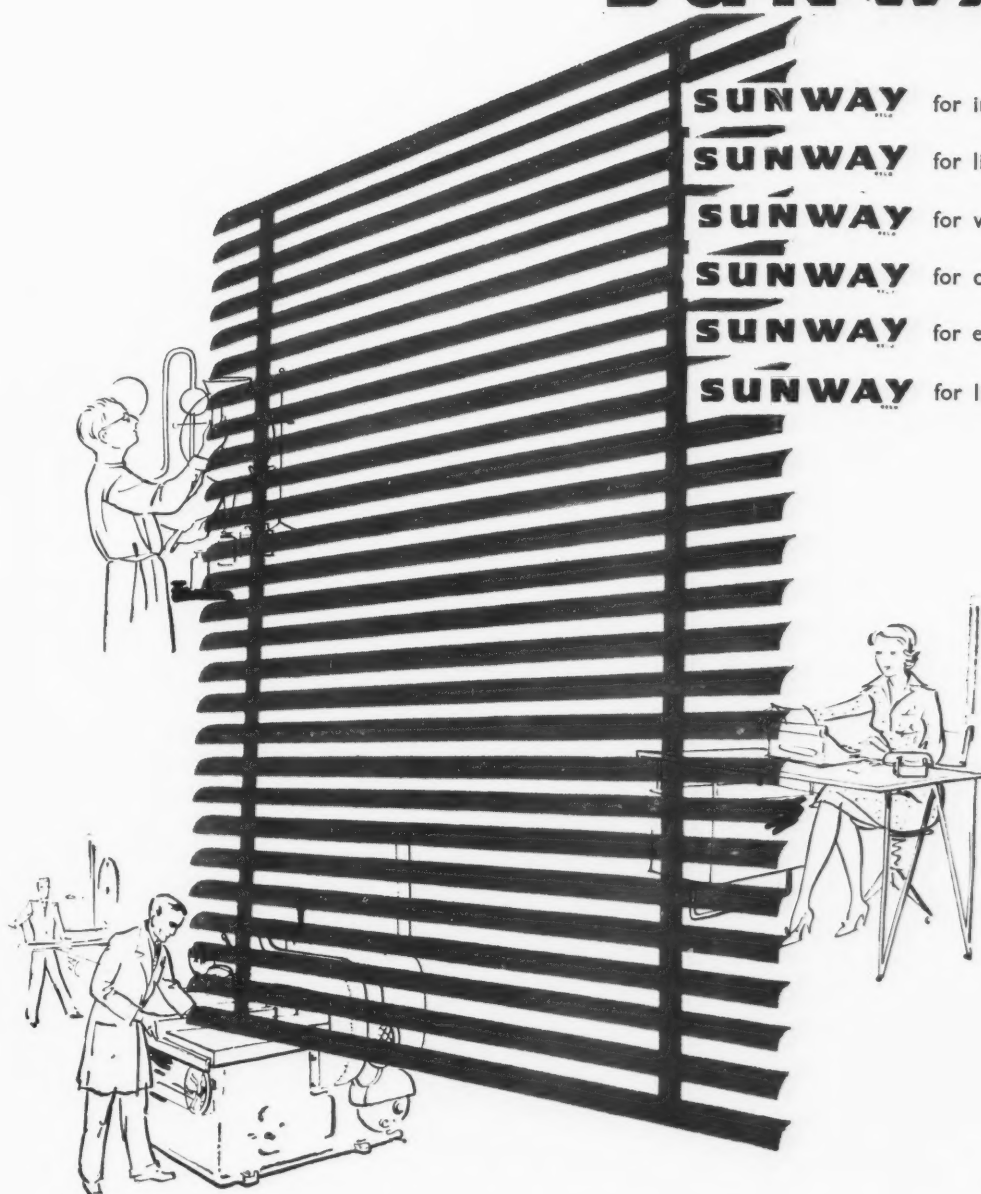
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continued from page 208]

Co. *Sprayed ceilings*: Meta Mica Ltd. *Concrete tile floors*: Moordon Tile Products Ltd. *Terrazzo*: Mosaic & Terrazzo Precast Co. (Staines). *Dome lights*: Pilkington Bros. *Fibrous plaster*: C. E. Pinn & Co. *Ironmongery*: Rennis Ltd. *Metal door frames*: K. J. & A. Sommerfeld Ltd. *Suspended ceilings*: Sundeala Board Co. *Sanitary fittings*: Stitson's Sanitary Fittings Ltd. *Steel reinforcement*: Twistell Reinforcement Ltd. *Wood floors*: Hollis Bros. Ltd. *Carda windows*: Holcon Ltd. *Accotile flooring*: Neuchatel Asphalte Co. *Joinery fittings*: Rice & Son. *Tar paving*: W. H. Bensted & Son. *Proscenium curtain track*: Hunter & Hyland Ltd. *Curtains*: Nason's (Canterbury) Ltd. *Wallpaper*: John Line & Sons.

**Experimental Abattoir at Guildford, Surrey.** *General contractors*: C. F. Kearley Ltd. *Sub-contractors*: *Asphalt flooring and roofing*: Highways Construction Ltd. *Concrete roof lights*: Lenserete Ltd. *Precast posts and fencing*: Penfold Fencing & Engineering Co. *Metal windows and doors*: Wainwright & Waring Ltd. *Steel doors and frames and subsidiary steel*: S. W. Farmer & Son. *Lairage equipment*: Geo. W. King Ltd. *Electrical services*: B. & S. Electrical Contractors Ltd. *Heating and ventilation*: Comyn Ching & Co. (London). *Bucket elevators, paunch handling plant, overhead runways for cattle*: Lockerbie & Wilkinson Ltd. *Overhead runways for sheep and pigs*: Industrial Waste Eliminators Ltd. *Refrigeration plant*: J. & E. Hall Ltd. *Cattle stunning pens*: North British Lifting & Moving Co.

**Primary School at Greenwich, London.** *General contractors*: Walter Gladding & Co. *Clerk of works*: H. E. Fuller. *General foreman*: S. W. Parris. *Sub-contractors*: *Bricks*: Henry J. Greenham Ltd. *Artificial stone*: W. C. Richardson Ltd. *Bitumetal roofing*: William Briggs & Sons. *WC partitions and*

*terrazzo*: Mosaic & Terrazzo Co. *Heat resisting glass*: Chance Bros. *Wood-block flooring*: New Floor Installations Ltd. *Accotile flooring*: Neuchatel Asphalte Co. *Central heating*: The Ray-Heating Co. *Electric wiring, fixtures and electric heating*: Kirkdale Electrical Co. *Door and window furniture*: A. J. Binns Ltd. *Casements*: Williams & Williams Ltd. *Servery hatch shutter*: Haskins Ltd. *Entrance hall seat cushions*: Dunns of Bromley. *Furniture*: LCC Supply Division; Educational Supply Association Ltd. (tables and chairs); Story & Co. Ltd. (staff rooms). *Cloakroom fittings*: Comyn Ching & Co.

**Tractor Repair Depot, Offices and Showrooms at Chester.** *General contractors*: John Hughes (Contractors) Ltd. *Sub-contractors*: *Excavation and foundations*: R. R. & J. Williams Ltd. *'Bison' concrete blocks*: Concrete Ltd. *Structural steel*: Redpath Brown & Co. *Tiles*: Carter & Co. (London). *Special roofings*: Turners Asbestos Cement Co. *Terrazzo flooring*: Quilgotti & Co. *Central heating and stoves*: Saunders & Taylor Ltd.; Weatherfoil Heating Systems Ltd. *Flue boilers*: Towler & Smith Ltd. *Electric wiring*: N. G. Bailey & Co. *Patent glazing and casements*: W. G. Kaleyards Ltd. *Folding gates*: Bolton Gate Co. *Fibreboard ceiling*: Insulate Services Ltd. *Signs*: D. Matthews & Sons.

**Prototype House at Coventry.** *General contractor*: S. A. Eyden. *Sub-contractors*: Benfix Beams Ltd. *Heating unit*: Weatherfoil Heating Systems Ltd. *Joinery*: J. Musson & Co. *Roof tiling*: Marley Tile Co.

#### Miss M. B. Honeybourne, MA, FSA

In 1951 The Architectural Press, proprietors of THE ARCHITECTURAL REVIEW, published a book entitled *The City of London: A Record of Destruction and Survival*, in which a number of maps, based on Miss Honeybourne's original plans, appeared on pages 103, 130, 131 and 133. Unfortunately, Miss Honeybourne was not given the opportunity to

inspect proof prints and as a result a number of inaccuracies (which would be apparent to students of medieval London) found their way into the maps as published. The publishers desire to express their sincere regret to Miss Honeybourne for this omission on their part.

#### ACKNOWLEDGMENTS

Acknowledgments for illustrations in this issue are due as follows: Cover, Eric de Maré. Frontispiece, Gordon Cullen. Page 143, Topical Press. Two ART CENTRES, pages 156-163; 7, 9, 10, 13, 17, 18, Peter Schier; 8, Roberto Maia; 11, 12, 14, 15, 16, F. F. Albuquerque; 19, 20, Zanella and Moscardi. PIMLICO SQUARES, pages 164-171; page 164, Hunting Aerosurveys; drawings by Gordon Cullen. BATHROOM EQUIPMENT, pages 172-178; 1, Photo Arts; 2, 3, 4, 5, 6, 12, 24, 25, 29, 31, 32, 33, 34, 36, 37, 39, 42, 45, 47, 49, Council of Industrial Design; 7, Hobbs, Offen; 8, Sydney Newbery; 14, 19, 50, Morgan-Wells; 17, 35, Atlas Photography; 26, 27, 28, Berry; 43, Peter Jones; 48, Lewis and Randall; 51, Studio Briggs. SCHOOL AT WHITSTABLE, pages 179-186, Galwey, Arphot. NATURAL ICE, pages 187-190; 2, 3, Sir John Soane Museum; 5, McCallum, Arphot. CURRENT ARCHITECTURE, pages 191-194; 1, Galwey, Arphot; 2, 3, John Pantlin; 4, 5, Stewart Bale; 6, 7, R. W. Brown. MISCELLANY, pages 195-200; *History*, page 197, E. O. Hoppé. *Criticism*, E. Read. *Sculpture*, 1, 6, 7, de Wolfe, Arphot; 2, 4, Marcus Whiffen; 3, Eric de Maré; 5, Camera Press; 8, McCallum, Arphot; 9, 10, Galwey, Arphot; 11, 12, Richards, Arphot. *Design Review*, yew table, Galwey, Arphot; packaged bookshelves, Rex Lowden. MARGINALIA, pages 201-210; 1, 6, R. B. Fleming; 2, 5, A. C. Cooper; 9, Maurice; 10, Lincoln Studios; 12, Dennis Smith.



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